

# FILM SCORE



Who is the  
Matrix Man? pg. 20

## 36 MAGNIFICENT MOVIE MUSIC MOMENTS

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LORD OF THE RINGS

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You know the scene in *Dreamcatcher* where that razor-toothed, slithering phallus bites off Jason Lee's fingers to James Newton Howard's pounding scary music? Relax, that didn't make the list. But a lot of truly great marriages of film and music did. Have a look.

**By Jon & Al Kaplan, et al**

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**By Jeff Bond**

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**FILM SCORE**  
M O N T H L Y

M A R C H 2 0 0 3



**14** It started with a pair of lesbians.



**19** Spicy stuff on Sci-Fi.



**45** Still hot, even on DVD.

ON THE COVER: MMMM!

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# Dumb Luck

**FSM's fearless leader radically applies the concept of "taste" to film music discussion.**

**T**his month our cover story is a list of film music's "great moments." In other words, we're in the magazine business, where somehow an annual "Top 100" list of rich people that *Forbes* started has become "It" lists, A-lists and power lists as far as the eye can see. (Maybe cooking magazines have a Top 100 list of ingredients—number one: flour!) Major League Baseball recently released its "Memorable Moments" in which half the entries weren't even "moments" but generalized happenings, like a player having a good year. Western culture likes lists.

Our *FSM* list of great "moments" has only a few examples that I would have personally selected—and yet I know exactly what the list is all about. A few years ago I was feeling depressed—a period which has lasted from roughly 1983 to today—and was griping to a friend that I didn't know why I should even care about movies, or good TV shows, or music. "Because they're about life!" he said.

And they are. Human beings need relationships for emotional and mental health, and part of that sustenance comes from art and storytelling—from feelings and ideas and truths about life, big or small. I have always loved film music because for fleeting little moments, my three favorite artistic forms (storytelling, visual images and music) intersect to create powerful—well, *moments*. Think of the shark hunt in *Jaws*, a fairly long sequence. The exact moment I have always loved is when Quint is shooting the first barrel into the shark, and the crew is scrambling to rig the equipment—that precise instant when John Williams changes from pounding suspense into the joyful sea shanty of the chase.

I could list dozens more of my own favorite moments, but many would seem mundane. There's a lot of *Star Trek* in there. I like the spot in every episode of *CHiPs* (starting with season two) where the kick-drum starts at the end of the teaser, usually running a bar or two over

the last shot of Ponch and Jon, and then launches into the theme with the disco guitars. That's not even mundane, that's downright awful! But I love it.

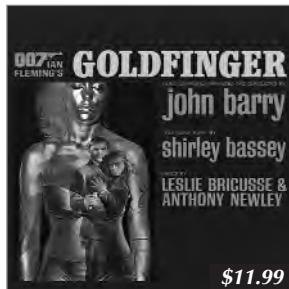
I suppose "memorable moments" are like fingerprints, unique to each person. A great deal of them are age-dependent—I've often held that people get into film music at an early age, usually through genre material, be it with *Gunga Din* or *The Magnificent Seven* or *Star Wars* or *Gladiator*. If you're 15 and bored and one day you see an awesome movie star killing people while great music plays—that's your gold standard. According to Freud, every boy grows up seeking the image of his mother in other women. (Freud didn't bother much with what women seek, a problem which extends to film music fandom.) I think every boy grows up wanting to be the James Bond or Luke Skywalker he saw killing people on TV when he was 15. And that music is the music of his life. Or mine, anyway.

There's no accounting for taste, someone once said, and it's true. So it is with film music's "memorable moments." They're about age and access and the plain dumb luck of what anyone happened to see or hear at a seminal moment in life—but they're also about taste. Why do I like vanilla but not chocolate? Salmon but not shrimp? Morricone but not Nascimbene? I don't know—but why "The Ecstasy of Gold" from *The Good, the Bad and the Ugly* isn't on our list is truly puzzling. (Guess we just didn't grow up watching Eli Wallach kill enough people! —The Kaplans)

Love,



**Lukas Kendall, Editor and Publisher**



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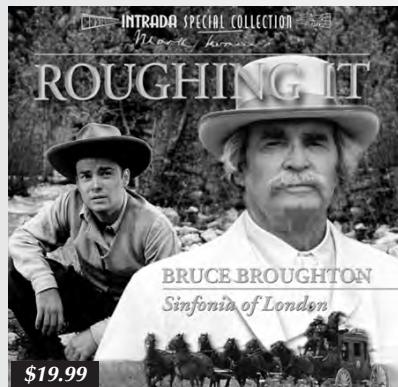
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**COMING SOON: Bones** by Elia Cmiral

Our latest release in the MAF7000 series is due in May.



# NEWS

RECORD LABEL ROUND-UP  
THE SHOPPING LIST • NOW PLAYING  
UPCOMING ASSIGNMENTS  
IN CONCERT



## My Film Score Has a First Name—It's O-S-C-A-R®

**S**eems like that headline worked a lot better last issue. Nonetheless, the Oscars did a

good job of balancing the far-off blood, carnage, fear and devastation of war with a couple of stun-

ning Vera Wang gowns. Especially enjoyable was when Best Actor winner Adrien Brody spoke about how he had just acted in a war movie, so he really knows how bad war is. Brilliant.

Though Eminem's award for Best Song ("Lose Yourself," from *8 Mile*) was well-deserved, we were disappointed that Elmer Bernstein didn't win for *Far From Heaven*. Nor John Williams for *Catch Me If You Can*. Nor Thomas Newman for *Road to Perdition*. In fact, Elliot Goldenthal won the beloved golden statuette for his fine work on *Frida*.

Oh well, at least we were

spared hearing the ever-intelligent Julia Roberts say how much she liked director Roger Moore's *Bowling for Columbine*.

## Quick Takes

**T**he 29th Annual Saturn nominations for Sci-Fi/Fantasy film and TV have been announced:

Danny Elfman, *Spider-Man*  
Reinhold Heil & Johnny Klimek, *One-Hour Photo*  
Joe Hisaishi, *Spirited Away*  
Howard Shore, *The Lord of the Rings: The Two Towers*  
John Williams, *Minority Report*  
John Williams, *Star Wars: Episode II—Attack of the Clones*.

The show will take place in May at some sort of event facility. Winners will be announced, sometime afterwards.

**E**lmer Bernstein and Bruce Broughton were elected to the ASCAP Board of Directors, effective March 20, 2005. Congratulations, gentlemen.

**O**n Apr. 19, composer Earle Hagen (*I Spy*; *Mod Squad*; *Mayberry, R.F.D.*; *The Dick Van Dyke Show*) received a star on the Walk of Fame in Palm Springs, California.

**C**omposer Hummie Mann is taking another tour group to China in September to see things, eat great food, hang out with master musicians and other fun stuff.

For more details, visit [www.wte-usa.com](http://www.wte-usa.com).

**A**ccording to Bridget Fonda's spokeswoman, Fonda and Danny Elfman are getting married. Now she belongs to us! **FSM**

## Goodbye, Mr. Scharf 1910–2003

**C**omposer-conductor-arranger Walter Scharf, a two-time Emmy winner and 10-time Oscar nominee, died of heart failure at his home in Brentwood, California, Feb. 24, at the age of 92.

Scharf was born in New York City on Aug. 10, 1910, the son of Bessie Zwerling, a comic in the New York Yiddish Theater. He graduated from New York University and was one of the orchestrators for the original Broadway production of George Gershwin's *Girl Crazy*.

He moved to Hollywood in 1934 as an arranger for Rudy Vallee and contributed uncredited music to many films of the '30s and '40s. He received his first Original Score nomination for *Mercy Island* in 1941, and was also nominated for his scores to *In Old Oklahoma* and *The Fighting Seabees*, as well as for his adaptations for *Johnny Doughboy*, *Hit Parade of 1943*, *Brazil*, *Hans Christian Andersen* (his favorite film project), the classic *Funny Girl*, and the more-popular-than-ever *Willy Wonka and the Chocolate Factory*. He also received a Best Song nomination for his most famous composition, the title song to the *Willard* sequel *Ben* (lyrics by Don Black), which became a number-one hit single for Michael Jackson.

He was the musical director on five films for Elvis Presley (who always called him "Mr. Scharf") and scored several films for director-star Jerry Lewis, including *The Nutty Professor*. He also scored Frank Capra's final film, *Pocketful of Miracles*.

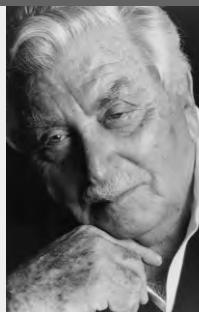
In the '60s, he wrote many scores for television, including episodes of *The Man From U.N.C.L.E.*, *The Wild Wild West*, *Mission: Impossible* and *Hawaii Five-O*, as well as 16 *National Geographic* specials (whose classic theme was composed by Elmer Bernstein) and 28 Jacques Cousteau

specials, winning Emmys for his scores to *The Tragedy of the Red Salmon* and *Beneath the Frozen World*. He went on to score such miniseries as *From Here to Eternity* and *Blind Ambition*, and his final feature was *Twilight Time*, starring Karl Malden. His concert pieces include *The Israeli Suite* and a symphony, *The Tree Stands Still*.

Unfortunately, little of Scharf's film and TV music has been released on CD. In 1991, Bay Cities released a now-out-of-print CD called *Harold Lloyd's World of Comedy*, featuring a suite from Scharf's 1959 score to the classic Lloyd silent comedy *The Freshman* and a suite from the Lloyd compilation *World of Comedy*. The recent FSM CD *The Man From U.N.C.L.E.* features seven minutes of Scharf's score to the episode "The Project Strigas Affair."

In addition to receiving 10 Oscar nominations, Scharf was a frequent finalist in the music categories, for his original scores to *The Birds and the Bees*, *Ben*, *Final Chapter: Walking Tall* (he scored all three *Walking Tall* films) and *Gasp* (aka *Backbone*), and for his adaptations of *Two Tickets to Broadway*, *Artists and Models*, *Bundle of Joy*, *Rock-a-Bye Baby*, *Cinderfella* and *Tickle Me*.

Memorial services were held at the Mt. Sinai Temple in the Hollywood Hills on Feb. 28. He is survived by his daughter Susan and his wife Betty. He named his yacht *The Lady Betty*, and composed much of his Cousteau music while sitting on its deck. **—Scott Bettencourt**



# RECORD LABEL ROUND-UP

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## 1M1

Now in pre-production is Bruce Smeaton's orchestral scoring and songs for John Gardner's *Grendel Grendel* (with Peter Ustinov singing his own songs); coming soon are *The Last of the Mohicans* and *Tom Sawyer* (Simon Walker); *The Naked Country*, *Departure* and *Double Deal* (Bruce Smeaton); *Bliss* (Peter Best); and Brian May's never-before-released score for *The Killing of Angel Street*.

pp@1m1.com.au • www.1m1.com.au

## Aleph

Due late spring is *The Hellstrom Chronicle*. Due April 22 (as of press time) are jazz albums *Ins and Outs* and *Lalo Live at the Blue Note*. *Ins and Outs* was recorded in Hollywood in 1982; *Lalo Live* was recorded in late 2002 at New York City's

famed Blue Note. Featured musicians include Schifrin, Jon Faddis, Grady Tate, Dick Oats and Paulinho Da Costa.

www.alephrecords.com

## All Score Media

The release date for *Vier Freunde & Vier Pfoten*, a score by hip-hop artist Phillip Kayser written for a children's movie, has been moved to Sept. 2003. Forthcoming are a full-length album from lounge band Pornorama, due this summer, and a soundtrack compilation of Eastern Bloc fairy-tale movie scores, due in Oct.

www.allscore.de

## Brigham Young University

Forthcoming are limited-edition releases of *The Big Sky* (Dimitri Tiomkin, including the complete

score from archival sources and a 36-page color booklet); *A Summer Place* (Max Steiner, featuring the complete score from magnetic tracks); and *Battle Cry* (Steiner, 1955, also from magnetic tracks).

tel.: 540-635-2575;

www.screenarchives.com

## Disques Cinémusique

Due in May is *Chouans!* (Georges Delerue, 1988). Plans are underway for a series of '70s and '80s Canadian film music releases, starting this fall with *Fantastica* (Lewis Furey).

www.disquescinemusique.com

## Chandos

Available now: *Addinsell: Film Music*, featuring Richard Addinsell's music for *Scrooge* (1951), *Goodbye Mr. Chips*, *Flame of Fire* and more (cond. Rumon Gamba, BBC Phil.); forthcoming is *Some Who Lived (Algunos Que Vivieron)*, featuring music from the Holocaust documentary.

## Cinesoundz

Due in May is *Molto Mondo Morricone*, featuring lounge music by the Maestro. Due later this year are re-releases of the two classic *Mondo Morricone* albums. Slated for autumn: *The Ennio Morricone Remix Project*.

tel.: +49-89-767-00-299; fax: -399;

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## FSM

Two discs, four scores, and a pair of legendary composers: Our Golden Age Classic features a pair of exotic adventures by Miklós Rózsa, *Green Fire* and *Bhowani Junction*, in stereo with bonus mono tracks. The Silver Age Classic presents two premiere releases by Alex North: *All Fall Down* and *The Outrage*, both in stereo. Next month: sounds of swords and science.

## Hollywood

Available now is *Ghosts of the Abyss* (Joel McNeely), the original score to the 3-D IMAX film directed by James Cameron.

## Intrada

Available now is Intrada Special



## NOW PLAYING: Films and scores in current release

<i>Agent Cody Banks</i>	JOHN POWELL	Hip-O**
<i>Assassination Tango</i>	LUIS BACALOV	RCA Victor*
<i>Basic</i>	KLAUS BADELT	n/a
<i>Bend It Like Beckham</i>	CRAIG PRUESS	Milan**
<i>Boat Trip</i>	ROBERT FOLK	n/a
<i>Bringing Down the House</i>	LALO SCHIFRIN	Hollywood**
<i>The Core</i>	CHRISTOPHER YOUNG	n/a
<i>Down and Out With the Dolls</i>	ZOE POLEDOURIS	Lakeshore**
<i>Dreamcatcher</i>	JAMES NEWTON HOWARD	Varèse Sarabande
<i>The Good Thief</i>	ELLIOT GOLDENTHAL	Virgin (France)*
<i>Head of State</i>	MARCUS MILLER, DJ QUICK	n/a
<i>Irreversible</i>	THOMAS BANGALTER	Thrive
<i>Laurel Canyon</i>	CRAIG WEDREN	Hollywood*
<i>Levity</i>	MARK OLIVER EVERETT	Pleximusic
<i>Nowhere in Africa</i>	NIKI REISER	Virgin (Germany)
<i>Piglet's Big Movie</i>	CARL JOHNSON	Disney*
<i>The Safety of Objects</i>	EMBOZNİK	n/a
<i>The Slaughter Rule</i>	JAY FARRAR	Bloodshot
<i>Spun</i>	BILLY CORRIGAN	n/a
<i>Tears of the Sun</i>	HANS ZIMMER	Varèse Sarabande
<i>View From the Top</i>	THEODORE SHAPIRO	Curb**
<i>Willard</i>	SHIRLEY WALKER	n/a
<i>What a Girl Wants</i>	RUPERT GREGSON-WILLIAMS	Atlantic*

\*mix of songs and score \*\*song compilation with less than 10% underscore



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Collection Volume 9, *Roughing It* (Bruce Broughton); coming soon is *Bones* (2002) by Elia Cmiral.

[www.intrada.com](http://www.intrada.com)

Zeitlin's 1978 *Invasion of the Body Snatchers* (including a 30-minute interview with Zeitlin). This title will be distributed by Intrada.

[www.perseverancerecords.com](http://www.perseverancerecords.com)

### La-La Land

Due in April: TNT movies *Monte Walsh* and *The Crossfire Trail*—two scores by Eric Colvin on one CD. Due in May: *H.P. Lovecraft's From Beyond* (Richard Band; newly remixed and remastered). The first 100 copies of each of these CDs will be autographed by their composer. Due in June: *The Fantasy Film Worlds of George Pal: Volume One*, featuring suites from *The Time Machine*, *Atlantis: The Lost Continent*, *The 7 Faces of Dr. Lao*, *The Power, Doc Savage*, *Tom Thumb* and *The Wonderful World of the Brothers Grimm*.

[www.lalalandrecords.com](http://www.lalalandrecords.com)

### Rhino/Rhino Handmade/Turner

Due this month from Rhino proper is *Fame* (Michael Gore; remastered and with bonus tracks). Due this month from Rhino Handmade are *Royal Wedding* (Stanley Donen musical; music by Lerner & Lane) and *Born to Dance* (Cole Porter). Due in May: *Broadway Melody of 1940* (Porter) and *Gay Purr-ee* (Arlen & Harburg). [www.rhino.com](http://www.rhino.com), [www.rhinohandmade.com](http://www.rhinohandmade.com)

### Saimel

Forthcoming from this Spanish label are *Rutas Alternativas* (Santi Vega; documentary) and *Prætorians* (Mateo Pascual; video game).

### Screen Archives Entertainment

Due imminently is a 2-CD release of Captain *From Castile* (Alfred Newman). Also forthcoming is a 2-CD set of *Night and the City* (1950), to feature both the Franz Waxman score from the U.S. release and the Benjamin Frankel score from the worldwide release.

[www.screenarchives.com](http://www.screenarchives.com)

### Silva Screen

Now available: *Hellraiser: The Chronicles*, a 3-CD set that reissues *Hellraiser* and *Hellbound: Hellraiser II* (Chris Young) and *Hellraiser III: Hell on Earth* (Randy Miller); and *Thunderbirds* (Barry Gray), featuring music from nine episodes.

### Silverline

Available now is *The Wild Thornberrys Movie* (Drew Neumann/Randy Kerber).

### Varèse Sarabande

Available now: *Identity* (Alan Silvestri); due April 22: *Varèse Sarabande: A 25th Anniversary Celebration*, a 4-CD set featuring five hours of film music from the likes of *Star Wars*, *Die Hard*, *Back to the Future*, *Scream*, *Cast Away*, *The Sixth Sense*, *The Matrix*, *L.A. Confidential*, *The Omen*, *Robin Hood*, *Vertigo* and tons more; May 15: world premiere release of the original soundtrack recording of *Something Wild* (Aaron Copland's last film score, 1961).

### Please note:

We endeavor to stay up-to-date with every company's plans, but sometimes bad things happen to good labels. Please bear with us if albums are not released as announced.

**FSM**

### Milan

Available now is *Bend It Like Beckham* (various).

### Naïve (France)

Available now is *24 Hours in the Life of a Woman* (Michael Nyman).

### Numenorean Music

Imminent is *Dark Crystal* (Trevor Jones), featuring previously unreleased material.

### Percepto

Forthcoming are *The Dreamer of Oz* (Lee Holdridge), a pair of Mizzy scores from the Don Knotts cache, an animated gem from the 1980s, a cult classic from *The Devil's Backbone* director Guillermo del Toro and more. Stay tuned for more details.

[www.percepto.com](http://www.percepto.com)

### Perseverance

Forthcoming is the CD premiere of Denny

# UPCOMING ASSIGNMENTS

FIND OUT WHO'S

SCORING WHAT—FOR WHOM

## The Replacements

### Danna Dropped Like a Green Potato

Mychael Danna is no longer scoring Ang Lee's somewhat-anticipated *The Incredible Hulk*. Sources say that Danna's style, while right for Lee's original vision, became incongruous with later versions of the film, which are reportedly much more bombastic and "cartoony." (If you've seen the trailer, you know what we mean.) Sessions that were scheduled for April have been postponed. In to save the day is Danny Elfman, who some would argue has a little experience scoring superhero features.

### Poledouris Goes Home...on the Range

Basil Poledouris can't seem to get a break. While there have been occasional low-profile films and TV movies, the western *Open Range*—starring Kevin Costner and Annette Bening—appeared to be the shot the composer needed to get back on the big-feature track. That dream is over, at least for now. He's been replaced by Michael Kamen, scoring his first western, no less.

In addition to *Range*, Kamen will remain busy in the coming year, scoring Paul Schrader's *Exorcist: The Beginning* and *Against the Ropes*, starring Meg Ryan.

## A, B

**Eric Allaman** *Flash Flood*, *Latter Days*.

**Craig Armstrong** *Lara Croft: Tomb Raider 2*, *Love Actually*.

**David Arnold** *Fast and the Furious*, *The Stepford Wives* (dir. Frank Oz, w/ Nicole Kidman).

**Luis Bacalov** *Assassination Tango*.

**Angelo Badalamenti** *Resistance*.

**John Barry** *The Incredibles* (Pixar).

**Christophe Beck** *Confidence* (w/ Dustin Hoffman), *Cheaper by the Dozen*, *Dickie Roberts, Saved*.

**Marco Beltrami** *Hellboy*, *Terminator 3: Rise of the Machines*, *Cursed*.

**Carter Burwell** *Tough Love* (aka *Gigli* w/ Ben Affleck, Jennifer Lopez).

## C

**George S. Clinton** *Mortal Kombat 3: The Domination*.

**Elia Cmiral** *Son of Satan*.

**Bill Conti** *Avenging Angel*, *Coast to Coast*.

## D-E

**Jeff Danna** *Spinning Boris* (formerly *Yeltsin*), *Wrinkle in Time*.

**Carl Davis** *The Book of Eve*, *An Angel for May*.

**Don Davis** *Matrix 3: Reloaded*, *Long Time Dead*.

**John Debney** *Bruce Almighty* (w/ Jim Carrey, Jennifer Aniston), *Raising Helen*, *Chicken Little* (Disney), *Malibu's Most Wanted*.

**Thomas DeRenzo** *State of Denial*, *The Eye Is a Thief*.

**Patrick Doyle** *Second-Hand Lions*.

**Randy Edelman** *Connie and Carla*.

**Danny Elfman** *Big Fish*, *Spider-Man 2*.

**Stephen Endelman** *It's De-Lovely*.

## F-G

**Claude Foisy** *Before I Say Goodbye* (Sean Young).

**Robert Folk** *Kung Pow 2: Tongue of Fury*, *In the Shadow of the Cobra*.

**Richard Gibbs** *Zachary Beaver*

*Comes to Town*, *If You Were My Girl*, *My Baby's Mama*.

**Vincent Gillioz** *I Know What You Did Last Winter*.

**Andrew Gold** *There's a Price*.

**Elliot Goldenthal** *Double Down* (dir. Neil Jordan, w/ Nick Nolte).

**Jerry Goldsmith** *Timeline*, *Looney Toons: Back in Action*.

**Joel Goldsmith** *Helen of Troy*.

## H

**Paul Haslinger** *Underworld*.

**Reinhold Heil & Johnny Klimek** *Swimming Upstream*.

**Lee Holdridge** *No Other Country*, *Sounder*.

**David Holmes** *The Perfect Score*, *Buffalo Soldiers*.

**James Horner** *Soul Caliber*, *House of Sand and Fog* (w/ Jennifer Connelly), *Beyond Borders* (w/ Angelina Jolie).

**James Newton Howard**

*Unconditional Love*, *Peter Pan*, *Hidalgo* (dir. Joe Johnston).

## I-J-K

**Mark Isham** *The Cooler*, *Blackout* (dir. Philip Kaufman).

**Jan A.P. Kaczmarek** *Neverland* (w/ Johnny Depp, Dustin Hoffman).

**Gary Koftinoff** *Absolon*.

## L

**Nathan Larson** *Dirty Pretty Things* (replacing Anne Dudley), *Lilja 4-Ever*, *Prozac Nation*.

**Michel Legrand** *And Now...Ladies and Gentlemen* (w/ Jeremy Irons).

## M-N

**Mark Mancina** *Bears*, *Bad Boys 2*.

**Clint Mansell** *Rain*, *Suspect Zero*, 11:14, *The Hole*.

**Joel McNeely** *Holes*, *Ghost of the Abyss*.

**Peter Melnick** *West of Here*.

**Sheldon Mirowitz** *The Red Betsy*, *The Nazi Officer's Wife*.

**Mark Mothersbaugh** *Envy* (dir. Barry Levinson, w/ Ben Stiller and Jack Black), *Thirteen*, *Good Boy* (animated, voiced by Matthew Broderick, Carl Reiner, Kevin Nealon).

**Diego Navarro** *The Time's Gate* (Spanish).

**David Newman** *Daddy Day Care*.

**Randy Newman** *Meet the Fockers*, *Seabiscuit*.

**Thomas Newman** *Finding Nemo*.

**Julian Nott** *Wallace and Gromit: The Great Vegetable Plot* (Dreamworks).

**Michael Nyman** *The Actors*.

## O-P

**John Ottman** *My Brother's Keeper*.

**Van Dyke Parks** *The Company* (dir. Robert Altman).

**Danny Elfrey/Rick Rhodes** *Guiding Light* (new theme).

**John Powell** *Stealing Sinatra*.

**Rachel Portman** *The Human Stain*, *Mona Lisa Smiles* (w/ Julia Roberts).

**Zbigniew Preisner** *It's All About Love*.

## R

**Trevor Rabin** *The Great Raid*.

**Graeme Revell** *Out of Time*, *Chronicles of Riddick*.

**Jeff Rona** *Shelter Island*.

## S-T

**Lalo Schifrin** *The In-Laws* (aka *The Wedding Party*).

**Marc Shaiman** *Cat in the Hat*, *Marci X* (songs), *Down With Love*.

**Howard Shore** *LOTR: Return of the King*.

**Ryan Shore** *Coney Island Baby*.

**Alan Silvestri** *Van Helsing* (dir. Stephen Sommers), *Identity* (w/ John Cusack), *Pirates of the Caribbean* (from Disneyland ride).

**Mark Suozzo** *American Splendor*.

(continued on next page)

## The Hot Sheet

**Lesley Barber** *Molly Gunn* (MGM).

**Trond Bjerknes** *Captain Sabertooth*.

**Carter Burwell** *Intolerable Cruelty*, *The Alamo*.

**George S. Clinton** *44 Minutes* (FX Channel).

**Patrick Doyle** *Calendar Girls* (w/ Helen Mirren), *The Galindez Mystery*.

**Vincent Gillioz** *Evansville*.

**Jerry Goldsmith** *The Game of Their Lives* (dir. David Anspaugh).

**Ricky Gordon** *Fight Knights*.

**Denis Hannigan** *Recess: Grade 5* (DVD; Disney).

**Reinhold Heil & Johnny Klimek** *Shattered Glass* (prod. Tom Cruise), *Iron-Jawed Angels* (HBO).

**Rolfe Kent** *Freaky Friday*.

**Joe Kraemer** *Framed* (w/ Rob Lowe, Sam Neill; TNT), *The Hitcher 2* (w/ Jake Busey, Kari Wuhrer; Universal).

**Graeme Revell** *Pitch Black 2*.

**BC Smith** *Lady Warriors*.

**Joseph Vitarelli** *My Architect: A Son's Journey*.

**Christopher Young** *Runaway Jury*.

# IN CONCERT

FILM MUSIC PERFORMED LIVE  
ALL AROUND THE CLOBE

## United States

### Nevada

May 17, Reno S.O.; *Bonanza* theme (Ray Evans & Jay Livingston).

### Ohio

May 2, Youngstown S.O.; *The Godfather* (Rota).

### Oklahoma

May 3, Canterbury Choral Society, Oklahoma City; Cinema choral classics concert: *The Alamo* (Tiomkin), *The Hunt for Red October* (Poledouris), *How the West Was Won* (Newman), *First Knight* (Goldsmith), *1492* (Vangelis).

### Pennsylvania

May 17, Allentown S.O.; *Lawrence of Arabia* (Jarre), *The Mask of Zorro* (Horner).

## South Dakota

May 5, Rapid City, Black Hill S.O.; *How the West Was Won* (Newman), *The Magnificent Seven* (Bernstein).

## Virginia

May 7, Alexandria S.O.; *The Hours* (Glass).

May 17, MacLean S.O.; *President's Country* (Tiomkin).

## International

### England

May 9, London Philharmonic; *Age of Innocence* (Bernstein), *Raiders of the Lost Ark* (Williams), *Murder on the Orient Express* (Bennett).

### Portugal

May 3, Symphony of Lisbon; *Psycho* (Herrmann).

FSM

## Assignments

(continued from page 7)

**Colin Towns** *Goodbye Mr. Chips*, *Sons and Lovers*.

**Brian Tyler** *The Big Empty* (starring Jon Favreau).

## V-W

**James Venable** *Jersey Girl* (dir. Kevin Smith, w/ Affleck & Lopez), *Bad Santa*, (w/ B. Thornton).

**Mervyn Warren** *Marci X*.

**Craig Wedren** *School of Rock* (dir. Richard Linklater, w/ Jack Black).

**Nigel Westlake** *Horseplay*.

**John Williams** *Star Wars: Episode III*.

**Michael Whalen** *Reptiles* (PBS/Nature Special; series opener), *Trouble in Paradise*.

**Alex Wurman** *Hollywood Homicide* (dir. Ron Shelton, w/ Harrison Ford).

## Y-Z

**Gabriel Yared** *Two Brothers* (dir. J. Annaud).

**Christopher Young** *Scenes of the Crime* (w/ Jeff Bridges), *Devil and Daniel Webster*, *Madison* (themes only).

**Tasso Zapanti** *Proudly We Served*.

**Hans Zimmer** *Matchstick Men* (dir. R. Scott).

## Get Listed!

Composers, send your info to  
[timc@filmscoremonthly.com](mailto:timc@filmscoremonthly.com).

FSM

## PUKAS



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# MAIL BAG

RANTS, RAVES  
& RESPONSES  
TO READERS

## Nice Hobbit

Just a few tidbits to make *FSM* readers (and the Kaplan Brothers) happy.

Three weeks ago I attended the *Lord of the Rings* concert in London and had the opportunity to meet Howard Shore. While it is undeniably thrilling to be on speaking terms with an Oscar-winner, there are two other things that are equally important:

First, Howard plans a concert tour featuring his music from all three films sometime next year (when all three films are out). This will be a big affair, as he will even come to Germany—which makes me very happy. No flying to the U.S. and/or U.K. for a film music concert!

Second, there are definite plans to release expanded versions of all three scores, probably sometime in 2004 (possibly when the 10(+)-hour complete *LOTR* DVD set is out). Howard said that each score will be re-released in a 2-CD set, with approximately 150 minutes of music each (which means, still no complete release! Grumble...).

**Christian Kuehn**

thescorefreak@yahoo.com

While we have yet to confirm the expanded *Rings* albums, we too have heard of the plans and hope they become a reality.

## What a Wonderful Issue!

I just received Vol. 8, No. 1, and it's an amazing issue! First of all, there's the wonderful John Williams interview, conducted with great wit and knowledge by the ever-reliable Jeff Bond. Jeff's questions are some of the most clever I've read, and Williams' answers are very deep. The usual Williams interviews are filled with expected questions and the same

anecdotes that Williams' fanatics know by heart. It's a joy to read such a beautiful piece of film music journalism! I also enjoyed the "Best and Worst of the Year" and John Takis' take on *Trek*. And, hey, am I the only fan of the great "Pukas" comics?

I've been a subscriber since 1996 and I've enjoyed almost every issue. You've reached such a high level of professionalism, and, more importantly, care for your readers—it's astonishing. I feel lucky to be part of the *FSM* family.

**Maurizio Caschetto**

lordsidious@libero.it

Thanks for the kind words, Maurizio. And, no, there is exactly one other fan of "Pukas."

## Points of Happiness

1. Many thanks for your recent releases of music from *ISpy* and, especially, the Christmas gift of *The Man From U.N.C.L.E.* What a delight to hear this music cleanly.

2. I enjoyed John Takis' summary of *Star Trek* music on CD. Can John or anyone there tell me what's happening with Neil Norman and GNP Crescendo's releases of music from the original *Star Trek*? These seem to have stopped coming despite highlights that remain unavailable. Most notable are Gerald Fried's wonderful space opera music for "Elaan of Troyius"; his truly original contributions for "Who Mourns for Adonais?" with that wonderful four-chord motif lamenting "no room for gods"; and Duning's "Friday's Child." Also much desired would be Steiner's "Metamorphosis," Courage's "Plato's Stepchildren" and "Spock's Brain." The last release of music from classic *Star Trek* was "What

Little Girls Are Made Of," but that was a few years back. I'm just curious. Are the master tapes in bad shape? Have sales been sluggish? What gives? If anything should be out there, it should be this.

3. I also liked the recent article on Ray Ellis. Any chance of your releasing a collection of his contributions to Saturday morning animation?

4. Have recently been listening in a dedicated way to your wonderful release of Don Ellis' *French Connection I* and *II*. What a unique and powerful style. I was curious what other movies he scored. In particular, was he the composer for the TV movies *The Groundstar*



*Conspiracy* (ca. 1971) and *Nightmare* (ca. 1978 or earlier)? Both have been favorites of mine, but I have no idea who wrote the music.

5. Any chance of following up your *Planet of the Apes* releases with a CD including Lalo Schifrin's outstanding incidental music from the TV series? Including the main title on your *Conquest of/Battle for* CD was great but only the tip of the iceberg. A particular favorite cue that was used a few times sounded like a miked contra-bass flute. What an incredible sound! There were also plenty of

nifty chase cues that were nice additions to the *Apes* oeuvre.

6. Ditto Laurence Rosenthal's incidental music from the TV series *Logan's Run* (1977–78). While the main title was overly influenced by the disco music of the day, the score was outstanding.

**Eric Kunze**

kunze@apl.washington.edu

1. Glad you like 'em!

2. We couldn't agree more with you that every note of wonderful original *Star Trek* series music should be released. We do not know the status of GNP/Crescendo as a label, but we do know that they have lost some of their staff and that sales for music from the original series were always dicey. The third and final all-Classic *Trek* album (which included Alexander Courage's "The Naked Time" and Gerald Fried's "Shore Leave") was not a success, and this resulted in a long hiatus between that and the next *Trek* album, and likely resulted in the decision to do the "Best of *Trek*" compilations that included music from all the series in rotation at the time. With *Enterprise* currently one of the lowest-rated shows on television and *Star Trek Nemesis* recently bombing out at the box office, *Star Trek* does not appear to be the most marketable franchise going.

Reportedly it was always difficult for GNP to move their *Star Trek* projects through the elaborate course of legal and marketing hurdles necessitated by Paramount, and with dwindling interest and resources it has probably become more trouble for GNP than it's worth, however much we might love the music. I wish I had better news, but it's hard to see how any major *Star Trek* music projects could move forward with the current state of the franchise. Incidentally, Fred Steiner wrote "Elaan of Troyius" and "Who Mourns for Adonais?" not Gerald Fried; Fried wrote "Friday's Child," not George Duning; Duning wrote "Metamorphosis," not Fred Steiner; and Steiner wrote "Spock's Brain," not Alexander Courage. However, you did get Courage's contribution to "Plato's

Stepchildren" right. Friends, you can prevent embarrassing mistakes like this from appearing in *Film Score Monthly* by purchasing the exciting book *The Music of Star Trek*. It's available from *FSM* for the low, low price of \$17.95 plus shipping! Isn't it worth that modest sum to keep me from correcting you like a big jerk?

3. No, we'd like to but we can't.
4. Please check [imdb.com](http://imdb.com)
5. I don't know.
6. Hmmmm, we'll see about this one...
7. Guess which one of the above responses was written by Jeff Bond.

### I Like Plymouth Adventure

I just can't tell you how much I'm enjoying your release of *Plymouth Adventure*. Heretofore, I've only been able to listen to a couple of cues on my LP (which also included *Madame Bovary*). It's wonderful to hear the entire score, particularly in as good a quality as on your album. I especially like the fact that you folks at *FSM* don't drench the music with fake reverb—M-G-M liked to do that with many of their LP releases. You seem to keep intact the original recording studio acoustics,

which are somewhat dry, but much more to my liking. By the way, what is the low-frequency thumping sound audible in some of the tracks? It's only mildly noticeable, but it's there.

Does anybody at *FSM* happen to know which "brilliant" executive made the decision to preserve the M-G-M soundtracks in mono—mixed down from stereo—and then dispose of the stereo masters? That guy certainly takes the prize for stupidity! I don't think this happened to all of M-G-M's early stereo recording sessions, did it? Every once in a while some stereo material pops up—though usually only a portion of and not the entire scoring sessions of a particular film.

**Andy Bendel**

Champaign, Illinois

**L.K. responds:** The low-frequency sound you're hearing is called a bias thump. I forget the technical explanation, but it is very difficult if not impossible to get out. I am glad you like our sonics, which are the work of our mas-

tering engineer, Doug Schwartz at Mulholland Music.

I don't know who at M-G-M ordered the stereo masters destroyed, but suffice it to say, knowing the name won't bring the music back. This happened only to a specific block of M-G-M masters in the early 1950s. Prior to 1950, everything there was recorded on optical film, which is typically monaural, unless it was done in two or more channels ("directional" stereo). There's much more to this, which we hope to explain in a future article.

I just received *Plymouth Adventure*, and the liner notes mistakenly mention that the score's first release was on a 10" LP in 1953 with *Madame Bovary* and *Ivanhoe*. It was actually issued by M-G-M in 1952, coupled only with *Ivanhoe*. It was not until around 1956 or later that it was reissued on a 12" LP by M-G-M, this time with both *Madame Bovary* and *Ivanhoe*. Thank you for reissuing all the wonderful Rózsa soundtracks. I'm still looking for *Bovary* and a 2-CD *Quo Vadis*?

**Bill Ford**

Paducah, Kentucky

**L.K. responds:** You're quite right about *Plymouth*—thanks for the information. Unfortunately, master tapes for *Madame Bovary* are incomplete in Turner's archives, and missing altogether for *Quo Vadis*?

### Just Curious

Just curious about something: Have composers ever been commissioned to compose alternate scores for movies? I'm not talking about situations like the Jerry Goldsmith/Tangerine Dream scores for *Legend*, when one completed score is thrown out in favor of another. I'm thinking more of a "how someone else would score it" kind of thing. I enjoyed Bruce Broughton's score for *Lost in Space*, but it would have been fantastic to hear how John Williams would have come back to this gem of his past. Or to have John Williams and Jerry Goldsmith doing alternate scores for *Star Trek* and *Star Wars*, respectively. To your knowledge has that ever been done?

I read your latest issue (Vol. 8,

(continued on page 32)

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# All Fall Down & The Outrage

by Alex North

## THIS CD FEATURES TWO SCORES BY Alex

North (1911-1991), a masterful composer who penned two of the most beloved scores of all time in *Spartacus* (1960) and *Cleopatra* (1963). Far from the pomp and glory of the ancient world, the projects here hark back to North's roots in the American stage, where his innovations of chamber ensembles and dramatic introspection inspired Elia Kazan to bring him to Hollywood for *A Streetcar Named Desire* (1951).

**ALL FALL DOWN (1962) IS A FAMILY/** coming-of-age drama directed by John Frankenheimer, who like North was known for his technical genius but had a heart for intimate drama. Scripted by William Inge from a book by James Leo Herlihy, the film stars Warren Beatty as a teenage lothario worshipped by his idealistic younger brother (Brandon deWilde) and dysfunctional parents. North's poignant, sweetly jazzy score is full of hushed, haunting textures, with lovely themes drawing the pained connections between the characters, delicately balanced between love and pain—*American Beauty*, circa 1962.

**THE OUTRAGE (1964) IS AN AMERICAN** remake of the Akira Kurosawa classic *Rashomon*, in which a violent incident is recalled differently by each of the participants. *The Outrage* transposed the setting from feudal Japan to the American West, starring Paul Newman as a Mexican *bandito* under layers of make-up. The film was directed by Martin Ritt, a superb helmsman who favored a paucity of music; North's complete score runs a mere 14:29 (presented here as a one-track suite), favoring a gentle, lovely theme for the woman and victim (Claire Bloom) whose beauty sets the tale in motion.

FSM's CD of *All Fall Down* and *The Outrage* features the premiere release for each score, presented in stereo from the original master elements, including alternate and deleted cues. \$19.95 plus shipping.



Album Produced by Lukas Kendall

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**Green Fire/**  
**Bhowani Junction**  
by Miklós Rózsa  
See back cover  
for details.

### All Fall Down

1. Main Title	2:43	14. Conflict/ <i>Symphony No. 2</i> (Sibelius)	4:49
2. Bridge	1:25	15. Goes Double	1:20
3. So Long	1:11	16. Trouble/Shut Up	3:32
4. Diary	1:11	17. Pregnant	1:47
5. Echo	1:55	18. Decision	2:56
6. You Just Feel It	1:14	19. Revenge	2:22
7. You're My Guy	0:51	20. End Title	2:29
8. The Past	2:06	Total Time:	38:24
9. Still My Guy	1:20		
10. Alone	1:17		
11. Spring	0:35		
12. Hate Life	1:20		
13. Take It Easy	1:20		

### The Outrage

21. Suite	14:29
Total Disc Time:	52:54

# Battle Plans

**I**t's as daunting a task to score the Civil War as it is to film it. Just ask John Frizzell and Randy Edelman, the composers who've been entrusted with giving musical voice to producer Ted Turner and director Ronald Maxwell's gargantuan (and ongoing) epic that depicts the War Between the States through the people swept up in it—both statesman and citizen.

Edelman took the first volley when he wrote three hours of music for *Gettysburg*, a TNT miniseries that, as part of Turner's glorious hubris, was later released to theaters. Now, because of scheduling difficulties, Edelman has passed the scoring flag to John Frizzell, who carries it with honors for *Gods and Generals* (see Score, pg. 33). Weaving about a

half-dozen of Edelman's themes into his own score, Frizzell has written a majestic, epic work whose tender melodies, choruses and ethnic music show war as a tragedy in the most devastating personal sense. If scores like *Glory* and *Gone With the Wind* are about blood and thunder, then Frizzell's sweeping *Gods* is about the very human toll of war, a point that is brought home with melodic restraint.

**FSM:** How did John come on board *Gods and Generals*?

**Randy Edelman:** I've always had great enthusiasm for John's work; funny enough, we had lunch a few months before *Gods and Generals* came around.

**John Frizzell:** You called me up after seeing *James Dean*.

**RE:** And I watched it twice in a row! I called John out of the blue, which is not a thing that composers do, especially when it's someone they don't know! I was supposed to score *Gods and Generals*, but when it became apparent that I couldn't do it because of scheduling, I thought of John for the job. I felt very comfortable recommending him. And John took off with it. Now everyone's happy with John's score, which makes me feel great. So this worked out well.

**FSM:** Had you started writing for *Gods and Generals* when you found out you couldn't score it?

**RE:** Ron showed me some footage, and I did about a half-dozen themes, which I gave to John to use at his discretion. I'd admired John's work, and he was given complete freedom right from the

beginning of the project. So I never felt uptight about what he did with my music. Once in a while I'd check in to see where he was using my themes, and I could tell that John was having fun with them.

**FSM:** How did you decide where you wanted to use Randy's themes?

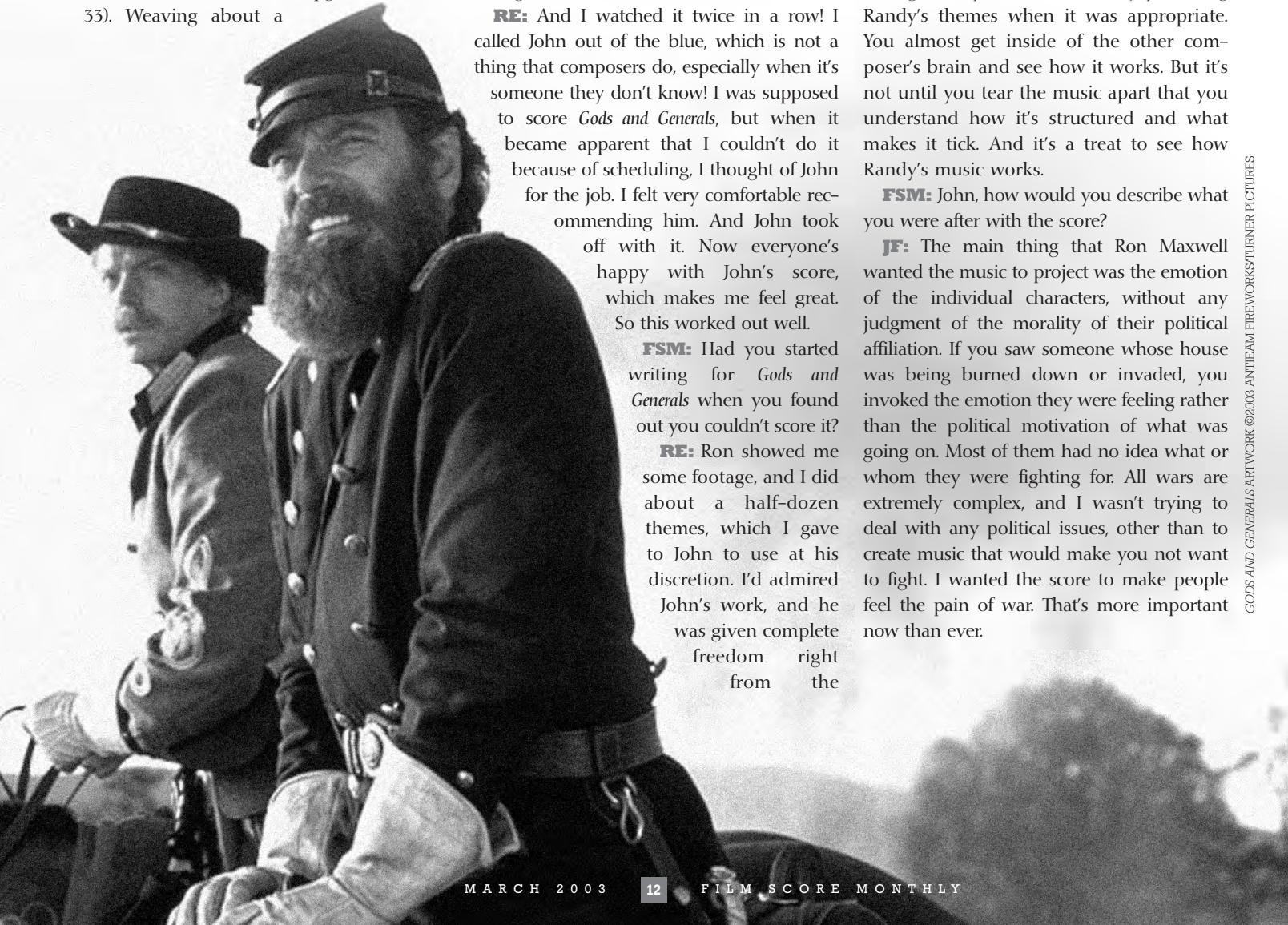
**JF:** I was fair about where I'd use the themes that I'd written as well as Randy's. It's definitely easier to use your own stuff, but there were some great scenes where Randy's themes worked well. A couple of cues had both our themes in them. "No Photographs" is a particular cue that's a weird hybrid.

**FSM:** What did you get from employing Randy's themes?

**JF:** A composer using another's themes has a long history in film, and I enjoyed using Randy's themes when it was appropriate. You almost get inside of the other composer's brain and see how it works. But it's not until you tear the music apart that you understand how it's structured and what makes it tick. And it's a treat to see how Randy's music works.

**FSM:** John, how would you describe what you were after with the score?

**JF:** The main thing that Ron Maxwell wanted the music to project was the emotion of the individual characters, without any judgment of the morality of their political affiliation. If you saw someone whose house was being burned down or invaded, you invoked the emotion they were feeling rather than the political motivation of what was going on. Most of them had no idea what or whom they were fighting for. All wars are extremely complex, and I wasn't trying to deal with any political issues, other than to create music that would make you not want to fight. I wanted the score to make people feel the pain of war. That's more important now than ever.



# JOHN FRIZZELL and RANDY EDELMAN marshal their musical forces for GODS AND GENERALS. Interview by DANIEL SCHWEIGER

## Turn up the Volume

**FSM:** How much music did you write?

**JF:** Three hours.

**RE:** I had to do approximately the same when I scored *Gettysburg*. And in both *Gettysburg* and *Gods and Generals*, the emotion dictates where the music's going. Three hours of music sounds like a lot, and it is a lot. But once you get into the characters, it's not like you're sitting around forever trying to decide what the style's going to be. You settle on the music you're going for, which John did beautifully for *Gods and Generals*. He did a great job of continuing the emotion that was conveyed in *Gettysburg*.

**JF:** Absolutely. I watched *Gettysburg* to see the techniques that Randy developed there.

**FSM:** What was your orchestration for *Gods and Generals*?

**JF:** We had 95 players and 40 singers most of the time. Then there were our soloists. I tried to give every soloist his "moment," whether it was a horn, a cello, clarinet or the choir as a section. I hope these solos kept the score fresh and interesting. I had to map out how to play three hours of score across a film that will ultimately be six hours, which was extremely daunting. You get a cut of the film that comes in two boxes of videotapes! It took a day-and-a-half alone to get the footage in the computer, and then I had to figure out how many times to play the themes and where the emotional climaxes were. The spotting was really intense. I spent a couple of weeks just thinking about it. That was one of the most

important aspects of the score, and Ron had a really great idea of where the music was supposed to go.

**FSM:** How did you pick and choose your musical opportunities?

**JF:** I didn't want to use a particular theme for a particular character rigidly. That would have been a hokey approach.

**RE:** The themes in *Gettysburg* weren't about the characters at all. They were about emotion. The other thing that's different about these films is that they're made completely outside of Hollywood, even though studios might be releasing them. Ted Turner operates completely on his own, which is wonderful for a composer. You don't have to deal with a committee or test screening. These films come from Ted Turner's enthusiasm and Ron Maxwell's vision. That's a great way to work.

**JF:** It's almost like the way they made films 30 years ago.

**FSM:** Do you think your score had to serve as a "narrator" to the film?

**JF:** Yeah, I definitely contemplated that. The music acts as a guide to where you are in the story, especially in the relationship between Stonewall Jackson and his wife.

**FSM:** Could you talk about the use of Irish music in your scores.

**RE:** There were characters in both *Gettysburg* and *Gods and Generals* who are Irish, which is the basis for that. John magnified that in *Gods and Generals*.

**JF:** One of the most moving scenes in *Gods and Generals* is when

opposing brigades of Irish soldiers encounter one another. It's one of the most powerful and devastating moments that I've ever had the privilege of scoring. I thought it would be great to get the Chieftains' Paddy Maloney to play on the scene, which he did with a uilleann pipe. He played the Irish theme with a pennywhistle on other scenes that conveyed a gentle tragedy. The Irish left their country to escape tyranny, and came to America where they ended up killing each other. I was also very privileged to have Mark O'Connor playing on the score in addition to Paddy. His staggering ability to procure emotion from his fiddle is one of the strongest points of this score and a great part of making these melodies come to life.

**RE:** I think *Gods* is a more "realistic" score than *Gone With the Wind*. It uses different colors and textures but continues its tradition in the best sense. John also uses a choir in a very effective way. *Gods and Generals* is also a much more acoustical score than *Gettysburg*, which is what Ron probably wanted for it. But that was a different situation.

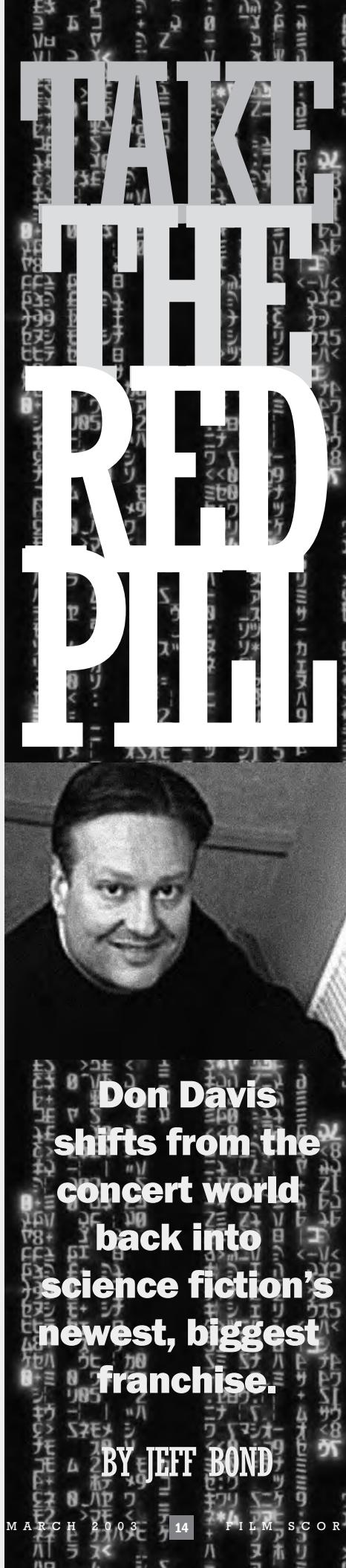
**JF:** While I think those are great scores, I had a lot of different tools to work with here.

(continued on page 18)

When the Wachowski Brothers released *Bound* in 1996, it was hailed as one of the best of the post-*Reservoir Dogs* "new noirs." Part of the equation was a score by Don Davis full of striking orchestral effects and percussive textures, all brilliantly woven into the Wachowskis' sleek visual vocabulary. As impressive as this first collaboration was, it could hardly have prepared anyone for *The Matrix*, the Wachowskis' 1999 kung fu cyberpunk epic starring Keanu Reeves and Carrie-Anne Moss. While several sequences were driven by existing techno tunes by the likes of the Propellerheads, Davis' pulsating postmodern orchestral score was even more important in establishing the milieu of vibrating existential uncertainty that animates every frame of *The Matrix*. From the swelling brass effects that play over the movie's opening stream of computer code to the nervous contrapuntal energy bristling underneath the sequences "inside" the Matrix, cluing in the viewer that something is amiss, Davis created a musical world as distinctive and boundary-pushing as the Wachowskis' film. While scoring films like *Jurassic Park III* (on John Williams' personal recommendation), *Behind Enemy Lines* and *Ballistic: Ecks vs. Sever*, Davis has managed to stay connected to the concert field, premiering his work *Pain for Two Pianos* with the Los Angeles ensemble Xtet in February, alongside pieces by Karl Kohn and Aaron Kemis. This year Davis has just one job: applying music to everything *Matrix*. In addition to two full-length live-action sequels, Davis is scoring nine Animatrix short animated films, including one nine-minute computer-animated short, *The Final Flight of the Osiris* from the makers of the film *Final Fantasy*. Davis' score for *The Matrix* and the first sequel, *The Matrix Reloaded*, is being incorporated into a *Matrix* videogame called "Enter the Matrix." In conversation Davis is thoughtful and articulate, befitting a composer who has managed to bestride both the concert and film composing worlds.

**FSM:** Tell me about working for the Wachowskis for the first time on *Bound*.

**Don Davis:** It was obvious that these are very smart guys. I was really excited by the script to *Bound* when I read it. It really was a cohesive narrative, but what really impressed me about it was that it took disparate elements from different genres and combined them in a new way. They were kind of riding the wave of the *Reservoir Dogs* super-violent low-budget independent movie thing that was happening.



## TAKE THAT STEP

### Don Davis shifts from the concert world back into science fiction's newest, biggest franchise.

BY JEFF BOND

They took the idea of this lesbian relationship, which was something of a favorite among the Sundance-type films at the time, and they concocted a story that was pretty traditional in terms of a crime drama but added a lesbian element that was new. But there was also a caper element that was essential to the lesbian story because these two women con these Mafiosi and it played on the machismo culture of these gangsters, who really couldn't conceive of women not wanting men. Had these two cons been men, or had it been a heterosexual man-woman relationship, they never would have fooled these Mafiosi. But the fact that they were lesbians was the only reason this caper worked, and that was a new element. This concept they had of taking existing structures and rearranging them into something new was really fascinating to me. I didn't realize at the time that they would take it to the exponential development that *The Matrix* turned out to be.

**FSM:** What kind of working relationship did you develop with these guys?

**DD:** I offered them a chance to workshop the score with me; I demo'd every cue, they listened with the picture and we worked out alternatives—which developed into the way we worked on *The Matrix*. In terms of developing my style, I've kept active in the concert field and I've taken a big interest in working on music for its own sake rather than simply promoting myself as a commercial entity. I think I've been able to bring that consciousness to film music and that specifically has informed my work on the *Matrix*es, although there was some of that aspect in *Bound*.

**FSM:** You had done all kinds of different scores before *Bound*, but this was the first time I remember hearing this really extreme sound from your work in terms of orchestration. It's not exactly the style you used on *The Matrix*, but you can almost see the beginning of the attitude and textures you would later use in *The Matrix*.

**DD:** There's one thing in particular that definitely parlayed itself into an active paradigm in the *Matrix* scores. There's one moment [in *Bound*] in which the Joe Pantoliano character gets wise to the fact that his girlfriend is working with someone else. She's talking on the phone and he walks in and she hangs up; he grabs the phone and hits "redial." The phone rings right on the other side of the wall, and he can hear that the person is right next door and starts to beat her up. I scored that with basically a piledriver sound. That's something that really resonated with the Wachowski Brothers, and they specifically wanted something like that in *The Matrix*.

## The Post-Matrix Urge

**FSM:** You've described the approach you took in *The Matrix* as postmodern. What's your definition of that?

**DD:** I see postmodernism as being a fairly critical juncture in music history. Modernism specifically is twelve-tone or atonal music, the driving force in contemporary music until 1980 or so. Postmodernism pretty much refers to minimalism or minimalist influence, but there are two critical moments in recent musical history where two musical camps merged. There was the Wagner camp and the Brahms camp, and then later there was a way to merge the two concepts without conflict, and that was Schoenberg. The result of that synthesis was actually twelve-tone music, and a similar thing happened with Schoenberg, because his output was seen by many people to be uncompromising, extreme and unlistenable. On the other side of the equation was Stravinsky, who after exploring the Russian sound was writing what came to be known as neoclassical in the 1930s and 1940s. By 1940 there was a huge rift among people who listened to concert music: you either listened to Schoenberg or Stravinsky, but very few people listened to both. But after the war, when Europe was in ruins, Boulez and Stockhausen became the dominant composers, and their message was that you don't have to choose between Stravinsky and Schoenberg. Stravinsky pushed forward the rhythmic concepts of music and Schoenberg eliminated the need for harmonic content and freed composers to go into a completely atonal space. [Boulez and Stockhausen] launched a huge movement that synthesized the achievements of both Stravinsky and Schoenberg, and for many years Boulez was really the preeminent composer.

During this time there were composers who presented the antithesis of what Boulez represented, and they were Steve Reich, Philip Glass and Terry Riley. Reilly wrote a piece called *In C* in 1965 in which any ensemble could basically improvise in the key of C for about an hour. It's an interesting sound, but it's clearly the antithesis of what Boulez and Stockhausen were composing. By 1980 there was a huge rift between the minimalists and the modernists, and I think what the composers who've emerged since 1980 have demonstrated is that it's not necessary to choose between Boulez and Reich; they're both important and their elements can be combined in a new way, and that's what postmodernism represents.

**FSM:** And would you say this was something happening in terms of your own evolving style or just an approach you saw working specifically on *The Matrix*?

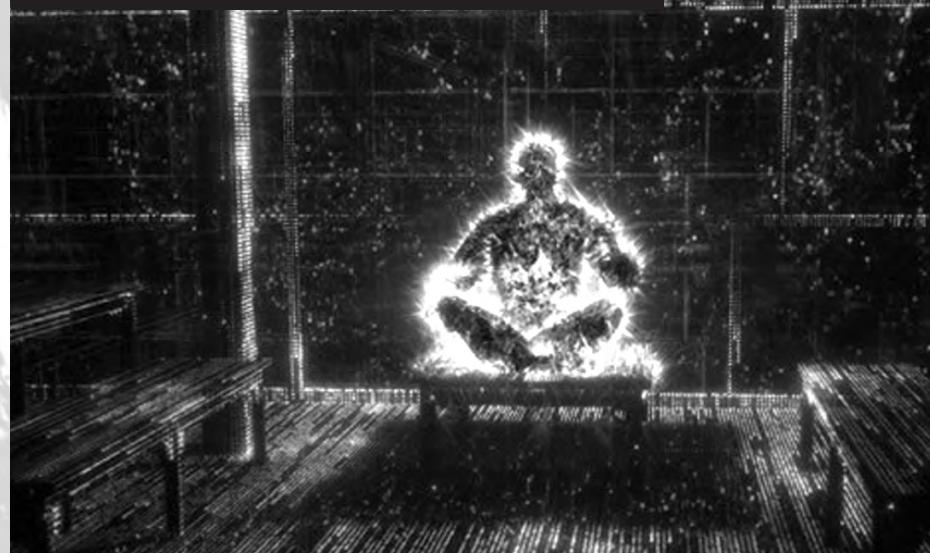
**DD:** *The Matrix* was the only movie I've done that could absorb that kind of sound. I'm not exactly sure why, but it doesn't make sense to impose a style on a film if it's not going to support the film, and on *The Matrix* it really seemed to support the film.

**FSM:** When did you actually figure out that this was going to be the approach you'd take on *The Matrix*?

**DD:** The thing that's different about what I did in *The Matrix* and what postmodern music generally represents is that there's an element of jeopardy in an action film that



WOAH, SQUARED: *The Matrix Reloaded* and *Revolutions*, both due this year, extend the postmodern approach Davis used in the original score.



John Adams' music or the other composers that are doing that sort of thing doesn't really address. I took that style and generally added a harder edge to it, and that's what made it work with the picture. I don't think you can just take John Adams' general work and put it up against an action movie and expect it to work; it has to be a little bit darker than that. In that way the score for *The Matrix* may have been even more postmodern than even John Adams usually represents, because I think there's a lot more going between atonal music and aleatoric ideas and the postmodern concepts—the minimalist things—than you would hear in a piece like (Adams') *Harmonium*.

### Techno-philia

**FSM:** Another element you sort of had to work around in *The Matrix* was the use of techno in that movie.

**DD:** It's quite a different equation in the second *Matrix* than in the first one. They took existing tracks in the first *Matrix* and cut them to fit the action; in *Reloaded*, those artists are actually writing to the picture and in some of those cases I've been writing with them.

**FSM:** Since they were going after specific songs for that movie and they knew that sort of style would be playing within scenes of the film, as opposed to just in the end credits, did you create transitions or work in that techno style to fit those pieces into the picture?

**DD:** All the instances where there were songs, I had to cover it, so I covered it in that style. And when they were able to get those songs, I didn't have to keep developing those things, but they were in that techno style.

**FSM:** And you said you're working a bit more organically with the songs in the sequels; how is that working out?

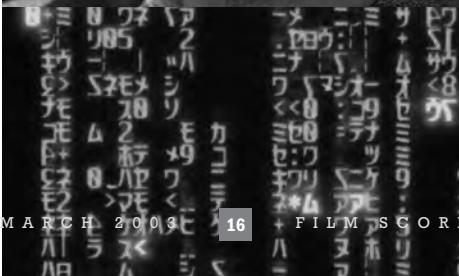
**DD:** Ben Watkins, who has a band called Juneau Reactor, did a 12-minute sequence with me that's a freeway chase that culminates with about a four-minute rooftop of a truck kung fu fight that is all orchestral. Ben and I got together and worked out some stuff. He pretty much put the rhythm tracks together, but there are orchestral elements of that whole chase, and we worked out what those had to be together. There's a bit of vocal: some of it is choir and some larel vocals that he's worked with in Juneau Reactor. Vocals are not the preeminent element in that sequel, nor were they in the first *Matrix*; typically, they would use the nonvocal elements.

### What's Your Motivation?

**FSM:** One of the interesting elements of the first movie is that for the first quarter or so of the film you don't really know that you're in



**FOR THE BROS.:** Davis began his relationship with the Wachowski Bros. on *Bound* (1996, top) and continues on the *Animatrix* spinoffs (below).



the Matrix itself. I know the Wachowskis added a kind of green-lighting element to the photography to hint when people were being depicted inside the Matrix, so did you do anything musically to suggest that?

**DD:** There's a motivic concept that I think is something of a postmodern idea, kind of a busy but under-the-surface contrapuntal thing. It's generally a pretty full texture because I'd have two parts or even four parts of violins, two different viola parts, two different cello parts, and even bassoons and bass clarinets and other woodwinds doing that, but they wouldn't all be playing the same thing. I would do enough variation of those few little motives that it created a full texture. There was a lot of opportunity within that simple structure to thicken the texture. What I was looking for in terms of drama was having this busy thing underneath that represents something else going on that you can't see or be fully aware of.

**FSM:** There's another really striking effect, which starts off the film and becomes a really important element of the score—this kind of swelling, slowly throbbing brass sound.

**DD:** The first time it appears is when Trinity is jumping from one building to another and there's a pretty great slow-motion shot of her jumping across. Larry and Andy said they were going to be doing some special sound effects there, so they wanted me to open up for that but still build, which is sort of a rough directive. What I came up with was something that had a lot of energy but there was no motion—they were just playing whole notes but swelling from triple piano to triple forte within a bar or so. It sounds pretty good but what I laid on top of that was to have the French horns play a C major triad and the trumpets would play an A-flat major triad, and they would both be playing at the same time but the tonality would change by virtue of which was loudest. When the trumpets got loud you perceive it as A-flat major, but when the horns got loud you perceive it as a C major, which I took as a metaphor for these two worlds competing with each other. They're all going on at the same time yet, depending on where your perception was, you'd perceive it as one thing or another.

**FSM:** Did they wind up actually using the sound effect in that shot?

**DD:** The sound effect they were talking about was sirens—they wanted to hear the sirens, and in the final dub there was a good balance of what I was doing and what the sound-effects people were doing. It was a down shot and you could see fire trucks coming along. But a lot of what they constructed

[was] all this havoc that happened whenever the agents and Morpheus were fighting, and it always involved the police and fire trucks and some sort of construct would occur such that it could be explained to the people who were in the Matrix who weren't aware of anything else going on. They showed this as a metaphor for some of the conspiratorial sorts of theories of what the authorities were up to. So when the agents come in and shoot a place up, it will show up in the newspaper as a gangland shooting or a nightclub fire or something like that.

**FSM:** You took another really unique approach in the film's fight scenes, and I think you first play this in the "dojo" scene where Neo is training with Morpheus—just pounding away with higher and higher tones.

**DD:** I was looking for something to play action that wasn't the way I normally played action. At that point I'd done a lot of TV, and I'd probably written 500 chases; there's a way to do it, and I didn't want to fall into the thing you get into often where you're just trying to get the thing done. I looked upon some of the things I'd been doing on the concert stage and a lot of the things other people have been doing in scores, and one of the things that has been synthesized in postmodernism is some of what Stravinsky was doing in the *Rite of Spring*—that sort of thing has been reprogrammed into something the minimalists have been doing, so that combines the Stravinsky pounding rhythm idea with a very simple minimalist approach to what the actual pitches are.

## Future Fallout

**FSM:** *The Matrix* was such a monster hit; how did that raise your profile in terms of the kinds of jobs you got offered after that?

**DD:** My profile was raised, but I don't know that I got as much work as I thought I would have. A lot of people who noticed the music in *The Matrix* noticed *Rage Against the Machine* more than the underscore.

**FSM:** The type of scoring you were doing is something that a lot of people love, but it's almost a stealth approach in terms of a broad audience—they feel it and it's a part of how well the movie works for them, but they don't really walk out of the theater talking about the great music. Jerry Goldsmith once told me how much he loved doing the score for *Total Recall*, but that no one really noticed it.

**DD:** Well, I noticed it!

**FSM:** Were you able to apply any of the ideas from *The Matrix* in other scores?

**DD:** I wasn't that keen to apply that style to other movies because I thought it might dilute

what the *Matrix* was, and of the higher-profile movies that I've gotten offered since the first *Matrix*, like *Jurassic Park III*, the style just wouldn't work for that at all, and I didn't want to impose that on the picture.

**FSM:** You've scored nine different anime short films based on the world of *The Matrix*, and one of these, *Second Renaissance*, actually sets up the whole world of *The Matrix*.

**DD:** The other stories, like *World Record*, really center on individual stories revolving around the *Matrix*. There's one called *Detective Story*, which is kind of a film noir thing from the '50s. The focus of the story is completely different from any of the others, and they all deal with their own chunk of what the *Matrix* tries to explain and the mythology of the Wachowskis. One of the cute little features of the first *Matrix* is when they're all walking into the hotel and Neo sees a cat; he looks back and says, "Oh, I had a *déjà vu*." They all grab him and say, "Wait—what happened?" because whenever you have a *déjà vu* it means something has changed in the programming of the *Matrix*. So they've come up with these little mythological concepts of explaining various elements of real life in terms of what's going on with the *Matrix*. There's one story that involves a haunted house; the concept is there's a small area in the *Matrix* that has program bugs, and so things go haywire in that little area and that's how they contend the origin of a haunted house legend. *Reloaded* goes into some vampire legends.

**FSM:** Since at least some of these are really laying the groundwork for the *Matrix* story and you have two sequels in this series you also have to score, did you have to pay a lot of attention to proportion in what you were doing—specifically, being careful you weren't unleashing all your forces in some of these shorts and spoiling the listener for what you were going to do in the sequels?

**DD:** The animes were a Warner Home Video project and had their own budget, so I knew I couldn't go all out with full orchestra on those. It wasn't determined right away that *The Final Flight of the Osiris* was going to be a theatrical short, but once they finalized that deal I convinced them that it was not a good idea to do that one electronically because it wouldn't do what they really wanted it to do, which was be a prelude to *Reloaded*. That was the only one of the animes that I treated as part of the *Matrix* musically, because it was the only one that really looked like *The Matrix* and had that kind of action. In *Second Renaissance* I reprised some elements of *The Matrix*, particularly the power-plant music, but even on that

it didn't have the kind of narrative that *The Matrix* had, so I didn't feel that it required the same treatment musically. But *The Final Flight of the Osiris* was like part of *The Matrix* and I treated it as such. There were a couple of thematic elements that I presented there that show up in *Reloaded*.

**FSM:** You do something I loved in *The Final Flight of the Osiris* where they show this ship's guns firing and you have these blasting, staccato brass hits playing along with the gunfire, but then that's worked into the fabric of what you're doing rhythmically. It's a kind of mickey-mousing, but it's something I don't think people do much anymore, and when it's done well it can be really exciting.

**DD:** It's a fine line, isn't it? The masters of the past, Alfred Newman and Korngold did that to excellent effect. My knee jerk is to do that anyway and the Wachowski brothers like that approach. Ultimately, it's up to the directors how far they want the music to be from the action or how close they want to get to it.

## Films of Future Past

**FSM:** Do you notice a big difference between working with the Wachowskis and the way you work with other directors?

**DD:** We're not living in a culture that's really appreciating music or any of the arts to a great degree. Most directors, like most people, are steeped in popular music, so it's becoming rare. I think real students of film have taken note of what was done in film music by Jerry Goldsmith and by Bernard Herrmann and composers like that that really did something with it, and those directors are very much aware of what music can do. But that is countered by the cultural divide of people who've come up with a real disdain for classical music, and when they hear orchestral music they go, "What is that?" And you can't really blame them. One of the advantages we have and one reason for optimism is that all these old films are archived on video and DVD, and we have channels like Turner Movie Classics and AMC where you can turn on the TV and see some great movies. Once aspiring directors become interested in film, they're inevitably going to become interested in the films of the '70s and '60s and '40s, and they're going to note what the scores did for those movies that they would like to see them do for their movies.

**FSM:** How is your music evolving from the original *Matrix* to your work on the sequels?

**DD:** I think the biggest difference is that the audience doesn't need to be educated in terms of what the *Matrix* is, and one thing that is going on with this movie is they don't really

re-explain the exposition of the first movie, so anyone who hasn't seen the first movie is really going to be lost. I don't have to go into it and treat the Matrix different than Zion. On the other hand, what is new is that there is a real war going on with troops and ships accumulating, and this war is going to be fought in the third movie, *Revolutions*. Some of the new elements I have to deal with are presenting and developing the ideas that are going to support this war footage. Those ideas are less postmodern and a little more traditional film stuff, the big pounding orchestral stuff you might have heard in *Tora! Tora! Tora!* for example. In doing that, I've tried to combine the more conventional approach with some of the signature things that I think were presented in the first *Matrix*, the seesawing dynamic thing. In general, the polychordal ideas that permeated what I was trying to do in the first *Matrix* I would juxtapose with the more traditional ideas as they're needed.

**FSM:** I'm assuming, too, that these films are much more elaborate in terms of action.

**DD:** It's harder. It's more relentless action than the first one, plus it's a longer movie and therefore [has] more music: around 95 minutes in this one; the first movie had about 75. *Revolutions* and *Reloaded* are bigger projects.

### Music Appreciation

**FSM:** You've managed to keep a foot in the concert world; how difficult is it to maintain credibility in both realms simultaneously?

**DD:** I think those barriers are starting to break down to a certain extent. The thing that really prevents film composers from doing a lot of concert work is that the concert world is based on relationships, just like the film world, and a composer's relationship with conductors and with managing directors of symphonies and such is hindered if you have to develop relationships with directors and producers and studio heads and you're spending months of your life working to film and recording that. It's pretty much impossible to develop relationships in two separate fields. I think the resulting bad feelings amongst concert-type people toward film composers is just being afraid of the unknown; they don't know film composers so they kind of fear them. The real snobbery comes from critics more than the people really in there doing stuff.

**FSM:** You'd think there would be more understanding between the concert world and the film world here in Los Angeles, but whenever I read a concert review in the *L.A. Times*, film score pieces are just eviscerated.

**DD:** [L.A. Times critic] Mark Swedon in particular, who happens to be a pretty erudite guy and rather open-minded in terms of stylistic approach and influence—he's a guy who's really championed Philip Glass and John Adams as well as Lutoslawski and people on the other side of the fence—he in particular seems to have a real [problem with] John Williams and brutally pans him whenever he steps into the concert arena. It's patently unfair and really wrong—all of John Williams' work, in the concert world and on film, is entrenched in such integrity that it baffles me when people dismiss it.

**FSM:** What did you think of Williams' score for *Minority Report*?

**DD:** I thought it was really strong; it was interesting that that and *A.I.* were going into a postmodern kind of style as well, [but] from the other side of it. It's shocking to hear a composer who's been doing this for a long long time, to hear him grow. He's not a young man and he's hardly a pauper; he's a guy who you'd think could rest on his laurels and he's not—he's really growing and pushing it forward, moving and still supporting the picture in all the ways it needs to be supported. It's truly exciting to hear the work of someone like that.

**FSM**

## Battle Plans

(continued from page 13)

My main idea was that the "Gods" would be the choir, and the "Generals" would be played by the percussion and the snares. That really brings out the emotion during the battle scenes. And I didn't want the themes to be specific to the characters. I wanted them to be specific to the ideas of pride, honor and love. So I might play that same theme over a scene where a character is feeling pride, whether he's fighting for the North or South. This is a score about America.

**RE:** Yeah. Take the case of *Gone With the Wind*. There's a lot of source music and dance music in it. But this is a more intimate film about these guys. It's not a "physical" film, although there's a lot of fighting. But even in those sequences, it's about what's in the soldiers' eyes. The scope of this is emotional and personal. And that's what you have to score.

**FSM:** What are your favorite moments in the *Gods and Generals* score?

**JF:** I really loved what Paddy played over the Irish brigade scene.

**RE:** I loved the Chancellorsville battle and the Irish brigade. There are a lot of

good moments.

**FSM:** There's also a very effective battle cue called "VMI Will Be Heard From Today."

**JF:** Don't drive to that cue! It's a seven-minute piece, but we had to cut it down for the CD. The Latin lyrics quote the depiction of the Roman Civil War from Lucan. They say, "What madness is this my countrymen, what fierce orgy of slaughter?"

**FSM:** Was it difficult to decide on the music to put on the CD?

**JF:** We worked hard on the sequencing of the CD. It was a great challenge figuring out what part of the three hours of recorded music would be used. And the cues didn't like to be edited internally, so in most cases we just dropped them off entirely. Maybe we'll do a second CD. I don't know.

### Cheers from Mr. Turner

**FSM:** How much was Ted Turner involved with your scores?

**RE:** Ted has great passion for the subject and was a great cheerleader with his interest and enthusiasm for the music. He loves history and is really passionate about it. And when you talk with him, his passion for the subject elevates yours. You come away

enthused by him.

**JF:** I had an introductory meeting with Ted, and he was really enthusiastic and glad that I was working on *Gods and Generals*. Then he basically let me and Ron work together on the score. It was really Ron's film.

**FSM:** What kind of duty do you feel to this saga?

**RE:** It's the duty to Ron Maxwell, who's the whole spirit behind these films. He's the guy you're ultimately pleasing, the director who's put everything together. Ted's the one who's giving him the opportunity.

**JF:** I respected what Ron wanted, and I think this film is important for this country to understand war, especially today.

**RE:** Yes. This is an amazingly powerful subject. You really feel that what you're doing is important. For me, *Gettysburg* was a unique opportunity, as I'm sure *Gods and Generals* was for John. It's very rare that you get the musical scope and creative hand of a film like this.

**JF:** You certainly don't. It's a subject that's weighty and massive. And with so many epics coming out, it will be interesting to see how people embrace this score. I hope I have created something they will enjoy. **FSM**



**Brian Tyler tackles *Children of Dune* and *The Hunted*.**

By Jeff Bond

# Arrakis Attack!

**B**rian Tyler's apparent ambition to score absolutely everything came close to fruition this spring when he had the horror-thriller *Darkness Falls* and the action-thriller *The Hunted* in theaters, as well as the Sci-Fi Channel's follow-up to its successful *Dune* miniseries, *Children of Dune*, on television. He even found time to score an episode of the *Star Trek* series *Enterprise* (see sidebar next page).

The latter two projects were particularly gratifying for Tyler, who proudly

admits to being a total nerd. "I was a big fan of *Dune* and *Lord of the Rings* and *The Chronicles of Narnia*, any of those series," he says. "I was one of those few people who actually enjoyed the original *Dune* movie—I've seen it hundreds of times." *Children of Dune* takes place in the aftermath of Paul Maud'ib's takeover of the planet Arrakis and his tortured path to rejecting the mantle of ultimate power that stewardship of Arrakis and its addictive spice holds for him—all amidst the backdrop of continuing skullduggery and feuding between Houses Atreides, Corrino and Harkonnen. "It was really one of those dream canvases—an epic story of betrayal and an epic love story, and the elements of the worms and the Fremen; it was an absolute joy because it's what I would watch anyway," Tyler says. "That always makes it a lot easier. I was on this very early, even when they were finishing up the screenplay, and they would send me conceptual designs when they were doing the set design and the 'thopter design and the ships and costumes, and I was writing themes even then. There's a theme that's the Atreides motif, which I actually had written years before with *Dune* in mind. I had a sketch written out that said 'Dune-like' and I never thought I would do anything with it. I remember thinking it was

too bad they had already done *Dune* because I thought this theme would really work great in case there was ever a movie that had something to do with this desert power feel."

With *Children of Dune* due to air over three consecutive nights in two-hour segments, Tyler had his work cut out for him. "It was a monster," the composer agrees. "Just the number of themes and different kinds of instrumentation—it was like three movies. It's

kind of the combination of East meets West, but I didn't want it to be something like 'the otherworldly people are East.' I wanted it to all merge and have all the different houses—the Atreides house and Corrino house and the Fremen—all the different characters have their own feel musically as opposed to just instrumentally. That's why it's different than having a theme played on an Eastern instrument for one character and by the full orchestra for another; it was much more uni-

fied and intertwined. It was tricky recording, too, because I didn't want to use samples; it was all live performers."

Graeme Revell had scored the previous *Dune* miniseries, and while the element of Middle Eastern instruments and feel was common to both, Tyler's score showcases a much larger orchestra and more of the flourishes associated with epic adventure film scores. "This was a completely different direction, consciously, from everyone," Tyler says.

## Saving the Enterprise

With *Star Trek Nemesis* pulling in a measly \$43 million at the box office in December, and *Enterprise* regularly eking out a position at the bottom of the Nielsen ratings, the *Star Trek* franchise is currently so sick Dr. McCoy himself would be hard put to say anything but "It's dead, Jim." But in a sign things are really desperate for the franchise, *Enterprise*'s post-production producers recently did the unthinkable: They actually allowed a composer to write some action music for the show. Even more shocking, someone from outside the show's stable of composers (including Dennis

think it lends itself nicely to seeing the Enterprise in space going along—it gives you chills enough when you're watching it and writing music, so I thought that backing away from that would be a mistake."

While Tyler's score was a relatively lengthy one at around 24 minutes, the composer took an interesting approach in spotting the episode, even allowing some shots of the Enterprise shooting through space to play out without music. "I always feel that if music's going to be more wallpaper or a tone that you don't really hear or pads, there shouldn't be a score," the composer



### We were having the musicians, if it was in mezzo forte, sometimes go to forte and if it was forte, go to fortissimo.

McCarthy, Jay Chattaway, Paul Baillargeon and last year's addition, Velton Ray Bunch) was selected. Fortunately for the *Enterprise* team, composer Brian Tyler was a long-time Trekkie and immediately agreed to score the episode, entitled "Canamar." "When I spotted the show, they liked the energy I brought to my scores," Tyler says. "My approach was to really do it more like a movie—if you watch *Wrath of Khan* or what Jerry did with the original there is a lot of energy there, and I said from the beginning if I was going to do this I didn't want to do these pads over these action scenes or space scenes. This show airs in 1:85 aspect ratio, so it's really like a movie. We went full bore and it was actually a wonderful experience. We were having the musicians, if it was in mezzo forte, sometimes go to forte and if it was forte, go to fortissimo."

There was a lot of pulsing large motifs and big soaring lines, and I

explains. "If the score's going to be good it has to say something and point you in one direction or another, otherwise it's noise. So when sometimes there was no music on an exterior shot, that was intentional in that it was saying something itself by its absence instead of neutering the shot."

"Canamar" has *Enterprise* Captain Archer (Scott Bakula) and Engineer Tucker (Conner Trinneer) imprisoned on an alien penal transport ship, which is eventually hijacked by a dangerous convict. When police vessels pursue the transport and engage it in battle, Tyler punctuated cutaways to the exterior ship shots with whooping, aggressive horn calls, a far cry from the mellow, subtly modulated pads normally applied to such sequences. Tyler wrote a climactic cue that played for six-and-a-half minutes, through a hand-to-hand combat scene with Bakula, a boarding-party sortie from the Enterprise taking over the ship, and

the final escape from the vessel before it burnt up during an atmospheric re-entry—footage that was slightly modified to avoid similarities to the recent Columbia space shuttle disaster. "There were some shots that weren't done yet when that happened, but nothing was actually cut," Tyler adds. "They wound up making the statement without showing the ship blow up on re-entry, and you knew that the character was doomed. That kind of fell in my lap to do the payoff to that scene musically."

While continuing themes and recognizable melodies have long been discouraged in the *Trek* TV franchise, Tyler was allowed to work some into his score. "I had a theme for the Enterprise crew that I would play in different forms where you have shots of the Enterprise; for T'Pol I brought in a little different flavor, a stranger, more Vulcan-like motif that I repeated," he says. "I really approached it like a movie; I'm not

used to doing episodic television, so I wasn't thinking that for the future I might be establishing some themes, but that turned out to be the case."

One area where the standard *Trek* aesthetic held true was in the overall music mix, which allowed for a bit more presence than usual but still held back the punch of the music where Tyler's heavily percussive accents and rhythms could have been highlighted. "They warmed up to it more than usual," Tyler acknowledges, "but I think it's a matter of degree in creeping up to make it sound more cinematic. I don't think there's anything to be afraid of in doing that."

It's possible the composer may return to the series in the fall to do another episode, but in the meantime, Tyler's scoring assignment did allow him to fulfill one important goal: "I demanded that I get a tour of the Enterprise and got to see every inch of it."

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"We wanted to have it triumphant and really speak like the movies we grew up watching and love, like *Star Wars*. We wanted it to say something. The marching orders were to make this really heartfelt, and when the action's going and something amazing's happening, let's underline that with the music. The instrumentation and orchestration was a lot thicker than the first one from that perspective. This *Children of Dune* story starts with the Atreides family on top and everything's going great, so it's that kind of 'Rome in its heyday' feel. Everything's thick and you also have the bad guys, the Corrino family led by Susan Sarandon, in their heyday, and they're gearing up to take over the Atreides family. So the orchestration is very full and that makes for themes that are going to speak quite a bit."

### An Unlikely Lightening

*Dune* fans acquainted with the mysterious ethnic approach of Revell's score and the dark epic sound of the Toto approach to David Lynch's film may find themselves surprised by the romanticism in some of Tyler's *Children of Dune*, particularly in some of its unusually bright early marches. "It's romantic in terms of the era and also in that the love story and backdrop for this whole thing is so moving," Tyler acknowledges. "It really holds it together in a way that the original Han and Leia story worked. For me, watching it and really being moved by this whole story it makes the music come much easier—it's so great doing something you love as opposed to being on one of those projects where it's like pulling teeth getting any inspiration."

Tyler's admiration for David Lynch's *Dune* was expressed in some subtle references to that film's pop-classical-space music score, written by members of the pop-rock group Toto, with contributions from composer Brian Eno. "The nod to the Toto-Eno *Dune* was in that the keyboard sounds that I used over orchestra in different areas have a specific element from the Prophecy theme of the original *Dune*," Tyler points out. "It's a Prophet 5 combined with a Melotron to make this really weird, airy upper sound. It's something I brought into this score even though musically it wasn't doing the same thing; there were these sustains that really evoked that soundtrack."

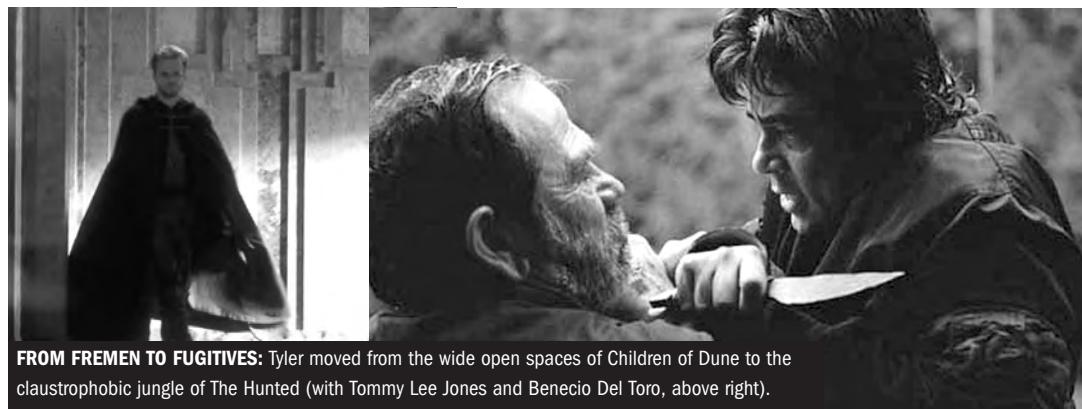
### The Hunted

Tyler's action score for *The Hunted* involved a collaboration with veteran director William

Friedkin, a man not noted for his gentle handling of film composers. "He's definitely intense and knows what he wants, and if someone's not giving it to him he lets them know," Tyler agrees. "He was originally a documentary filmmaker before he did the *Alfred Hitchcock Hour*. On this there's a five- or six-minute sequence that's really music-driven—it doesn't involve anything blowing up, just cat-and-mouse hunting each other because these two guys are experts at that. I

to the pitch."

Jerry Goldsmith's rhythmic approach to *First Blood* and the later *Rambo* films became a watermark in action scoring, a fact Tyler was well aware of while toiling on *The Hunted*. "I always looked at Jerry as someone who's very inspiring because he does pay so much attention to percussion," Tyler says. "As a percussionist writing for orchestra, I pay an inordinate amount of attention to rhythms, and in any score I can't help but look at things



FROM FRENEM TO FUGITIVES: Tyler moved from the wide open spaces of *Children of Dune* to the claustrophobic jungle of *The Hunted* (with Tommy Lee Jones and Benicio Del Toro, above right).

actually start the CD that way, a shorter version of that. It's very aggressive string work, sixteenth notes and everyone in the round in 19/8—a weird time signature, very odd asymmetric rhythms. He's very into that, and the guy is super musical. He will actually say, 'I want a stranger time signature' or 'I don't want you to get into a groove on this, can you do this instead?' He has a sense of music that's really beyond what you would think a non-musician would know. In his spare time he directs Bartók operas, and he actually closed the season at the L.A. Opera this year. So it's daunting; he's a legend and when you pile on all of these things, I'm on the younger side, and there's a big power difference between us."

While the plotline of *The Hunted* (involving a veteran soldier, played by Benicio Del Toro, going berserk and being hunted down by his former superior officer) hearkens back to Ted Kotcheff's 1981 *First Blood*, Tyler says the similarities don't extend much beyond that. "What Friedkin did with chase scenes in *The French Connection* is almost what he does here with fighting and combat," the composer explains. "Whereas the *Rambo* movies were fun in that there were huge explosions and they started almost a craze of pyrotechnics, this is exactly the opposite; in fact, Tommy Lee Jones' character doesn't even have a gun. It's all about who can outthink the other guy, but because Benicio's character comes from this area where he has postwar syndrome, there's a *First Blood* vibe

rhythmically. One of the first scores I loved was *Planet of the Apes*, and just hearing all that weird percussion made me want to get out there and score."

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John Ottman has scored every one of filmmaker Bryan Singer's movies except one—that being Singer's biggest commercial hit, 2000's *The X-Men*. Ottman was busy directing *Urban Legends 2: Final Cut* while *The X-Men* was scoring, and Michael Kamen took on scoring duties for the first *X-Men* movie. With *X-Men 2* one of the most highly anticipated movies of 2003, Ottman cleared his schedule to score the film, and Singer eagerly invited him back into the fold, with just one condition—that Ottman edit the movie, just as he did on Singer's *The Usual Suspects* and *Apt Pupil*. While Ottman and Singer had used this working procedure before, it was relatively unprecedented to do so on a project the scale of *The X-Men 2*.

## Confronting the BEAsT

Ottman relocated to Vancouver, where the film was being shot, in

Vancouver. I actually wound up putting up baffles between the editing area of the room and the music area so the music station wasn't this evil thing staring at me out of the corner of my eye."

Eventually, the composer's plan to conceptualize some of his score during the editing process fell by the wayside. "I would love to be able to say to people that I'm this genius and while I'm editing the film the score is coming to me, but that's not the case—while I'm editing I'm editing, and while I'm scoring I'm scoring," Ottman notes. "Ironically, when I'm editing I'm thinking about how best to pull off a sequence without music. When I did all my cutting I didn't temp with any music until the whole cut was done, so Bryan and everyone got used to watching the film without any music whatsoever. In lieu of that I did a tremendous amount of sound effects work, so much that a lot of those approaches [were] used in the dub. So it really allowed me as



# Call Forth the

order to work on the editing of *X-Men 2*, but the obligation of scoring the movie was never far from the composer's mind. "I thought about it a lot, obviously, because it was this thing that loomed over me the entire time," Ottman says. "Every day I was editing I knew there was this monumental task ahead of me. Most editors can at least breathe a sigh of relief when they've got their cut done because they're a little bit on the downhill slope, but it was just the beginning for me, so that was a real source of pressure."

Ottman had his music studio shipped to Vancouver and placed the equipment in the movie's editing bay in order to get a possible jump on the composing process—a move that wound up adding to the composer's stress level. "This thing was sitting in the editing room staring at me all day long, and I had no time to even go over there and use it," Ottman explains. "But there were some occasions where I came in on the weekends and kind of put the other hat on and came up with some basic thematic material. The main theme and Jean Grey's theme were actually conceived in their rudimentary form in

a composer to know what to stay away from effects-wise and if I needed to make the music thinner in some places because it's going to be effects-supported." Ottman didn't even have the chance to do in-depth discussion of possible approaches to the score with his director. "The only discussion was that we both loved the space operas of *Empire Strikes Back* and *Star Trek II* and we want to keep those traditions alive but still be viable for a movie in the 21st century. So the approach was how to get a traditional approach to scoring and not have it seem dated."

Most composers faced with scoring a comic-book adaptation are hard-pressed just to come up with a memorable theme for the hero and the villain; Ottman's task was to provide a theme worthy of the X-Men, as well as to delineate numerous vividly defined individual characters. "The main theme reflects all of the X-Men as a whole, even the bad X-Men," Ottman says. "I tried to build some more humanity into this theme because whether you're a bad or a good X-Man, there is some plight to your existence, so the theme addresses that a little

bit even though it's basically one of heroism."

Ottman says his approach to the film's characters wasn't the brassy pomp you might expect for superheroes. "All these characters have sadness in some way; not that the film is depressing but I have to go with empathy for these characters," he explains. "Nightcrawler is a guy who is rejected from a circus and looked on as a freak, like most of the X-Men. He's a very devout individual and so I've tried to weave some religious undertones to his music, but it's a very tender, sweet undertone for him. Pyro, on the other hand, has sympathy within his theme, but it sort of implies something darker is underneath. There's this conflict within his theme. Jean Grey has a beautiful theme because she's a very intelligent X-Man, she's Doctor Jean Grey, but *X-Men* fans know she's more than meets the eye and I wanted to imply that in the music; the choir gave rise to a lot of Jean Grey moments."

sad theme in the film. And, at least in the end titles, I was able to overlap the two since Stryker is intrinsic to the past of Wolverine. There's a scene where they run into the jet and say, 'Where's Pyro?' and within the mesh of the action music I have a little nod to Pyro's theme. I tried to do that as much as I possibly could to keep characters alive even when they're off-screen by having their themes in different sections of the film."

While *The X-Men 2* is being marketed as an explosive comic-book action movie loaded with stunts and special effects, Ottman actually downplays that aspect of the movie. "The action's pretty incidental to what's going on in the movie," he says. "*X-Men* is more about character and psychology than something like *Matrix* or *T2*. The action is really incidental to the story instead of the reverse. The theme of the movie is back-dropped by a very rhythmic figure



# MUTANTS

John Ottman  
steps aboard  
the X-Jet.  
By Jeff Bond

## Entering the DANGER ROOM

The score's use of choir was something Ottman had wanted from the beginning but wanted to test on his director first. "Bryan came over to see my first batch of cues, and I had meekly incorporated some choir into my main overture; I'm always afraid because he doesn't like frivolity in the scoring," he recalls. "He listened to it and looked at me and said, 'By the way, you can't put enough choir in this film.' So that was the license I needed to go wild with choir; not that it's everywhere, but I felt a lot less inhibited and that felt great." Ottman notes that he treated the choral element as an instrument in the score, avoiding any gothic chanting or lyrics—with one exception: "There's only one moment, a brief moment of lyrics for Nightcrawler, which was a German lyric for three bars, which was fun to do."

The film's abundance of characters and conflicts allowed Ottman to merge and contrast his numerous melodies throughout the score. "The bad guy in the movie, whose name is Stryker, has a motif [of] overlapping woodwind lines, and Wolverine has a sort of

throughout the orchestra, which was sort of inspired by Holst—not that it's like Holst really at all, but just the fact that it's a constant rhythm with strings, woodwinds and brass. I edited the first trailer to the movie and used Holst and everyone went crazy. Bryan said, 'I want the theme to be like that!' Of course, Ottman was well acquainted with movie scoring's long love affair with "Mars, Bringer of War." "It was like, gee, that's something we've never heard before!" Ottman laughs. "I thought, well, I know what he's responding to and that's the drive of the Holst, so I tried to incorporate a real strong drive under the theme, which is sort of in the spirit of the first one [Holst] combined with what I wanted to do to give it some humanity, and in addition reflect the original theme on the cartoon. So it's a combination of all three."

While working on a film the scale of *The X-Men 2* is a relatively new experience for Ottman, the composer says that the film's action and visual effects weren't the project's biggest challenge.

(continued on page 32)

# MAGNIFICENT MOVIE MUSIC MOMENTS



*Three dozen doses of dynamite! 36 entries! Wow!*

**Y**ou will be shocked to know that film music fans sometimes speak fondly of their favorite scores. A handful of these people even go beyond general praise and mention specific *cues* within said scores.

Here at *FSM* we like to push the envelope, so we're going to try and one-up these fanatics. As fans of tiny wonders like snails, helpful bacteria and Al's penis, we're looking for something even smaller than a cue. We're after the little microcosms that show what is best about their scores, and about film music itself. These moments aren't just about exceptional music worth listening to on CD, but music that's irreplaceable when matched to its film.

So what qualifies as a moment? According to [m-w.com](http://m-w.com), the word "moment" means absolutely nothing, because our computer froze when we tried to look up the definition. Regardless, a "cue" can be 10 minutes long. So, naturally, we will avoid main titles, montages and "theme" tracks. While these are often excellent representations of their scores (and most often re-recorded for compilation albums), they're usually based on broader strokes. Most of the moments we do choose will last less than a minute, and many will be closer to 30 seconds.

When possible, we will include in our examples CD track timings (extremely specific to the moments we're discussing) so that you can listen along if you wish. But these excerpts are best experienced in their films. So for those entries that are unreleased on CD, you can usually check out the DVDs.

We can't help but point out that a lot of our choices come from genre films. Why that's the case is a mystery to us, but it may be because genre films often end up with better music than films like *When Harry Met Sally*, starring Princess Leia.

And in case you're wondering, the entries appear in random order. So it begins...

**BY JON & AL KAPLAN**

ADDITIONAL ENTRIES BY ELDER STATESMEN SCOTT BETTENCOURT, JOE SIKORYAK AND JEFF BOND

ILLUSTRATIONS BY PAUL SHIPPER

## The Empire Strikes Back

JOHN WILLIAMS

RCA Victor/Lucasfilm/20th Century Fox/BMG Classics

09026-68747-2

"The Battle of Hoth," Disc One (0:00 - 0:39)

It's not easy to select a single moment to represent the greatest score ever written. We've come up with Han and Luke's short good-bye sequence that occurs just before the Hoth battle. Even though it's very early in the film, this is the last time Han and Luke see each other until *Return of the Jedi* (after each character has undergone great ordeals and change). The dialogue for the scene is simple—it boils down to "Be careful." Harrison Ford's acting is particularly good here, but it's Williams' music that does most of the talking. It quickly reinforces the stronger feelings these two men have for each other (this interaction is different from any the two characters had in *Star Wars*) and foreshadows the tragic paths both will take as *Empire* charts its course. Williams' plaintive setting of Luke's theme moves into a yearning string line over rich, inverted seventh chords. The music flows forth so effortlessly, it's almost part of the conversation. In fact, it's some of the best conversation music ever written.

**Runner-up:** The tragic statement of the Han and Leia theme when R2D2 opens the door to the docking platform. Everyone is escaping to the Millennium Falcon—everyone except that poor frozen bastard Han. Williams' use of Han's love theme is all the more effective in his absence, even more so here than when Solo is actually lowered into the carbon chamber.

## What About Bob?

MILES GOODMAN

Album Unreleased • "Car Trouble"

**W**hat About Bob? is constantly driven by Miles Goodman's tight, farcical score. The crowning moment is when Richard Dreyfuss' Dr. Leo Marvin is splattered with mud by a passing car; it's the last straw for the beleaguered psychiatrist. Goodman's blasting low trombones (on the main theme) combine with Dreyfuss' reaction to create perhaps the best depiction of comic rage put to screen. "Goddamn son-of-a-bitchin' Bob..."

## The Kentuckian

BERNARD HERRMANN

Fifth Continent PRCD 1777 • Track Unreleased "Race Across the River"

**I**n the exhilarating conclusion to a slow film, an unarmed Burt Lancaster is forced to run across a shallow river in order to stop the villain before he can reload his musket. The bulk of the action takes place in a single shot—Lancaster approaches us from the distance, while the villain frantically loads his gun in the foreground. An incredibly propulsive Herrmann rhythm takes charge as Lancaster begins his dash through the water. This is the kind of moment that would have been easy to overscore,

but Herrmann, as usual, hits it on the nose. No blaring themes, no unnecessary shifts in texture—just a throttling motive more effective than the ticking of a time bomb.



## Ben-Hur

MIKLÓS RÓZSA

Turner Classic/Rhino R2 72197 • "Friendship (extended version)," Disc One (2:20 - 3:00)

"He says he's a prince—"

"Then treat him like one!!"

**I**t's no secret that *Ben-Hur* is one of Rózsa's crowning achievements. Central to the film's success is the relationship between Charlton Heston's Judah Ben-Hur and his childhood friend turned Roman lord, Messala. Their defining scene involves an intimate spear-throwing contest between the two men. As Messala aims at the spot where the beams cross, Rózsa carefully builds a series of rising, homophonic string chords before landing (as the spear strikes) on a strident, modal six-note brass melody over a bold major tonic. Ben-Hur's aim and toss are similarly scored, showing off the composer's effortless skill with sequences and modulations. Technicalities aside, Rózsa controls the emotion of this crucial scene.

## Conan the Barbarian

BASIL POLEDOURIS

Varèse Sarabande VSD-5390 • Track Unreleased "Conan's Mastery"

**F**or all the brilliant moments of thematic development in Basil Poledouris' finest achievement, there's one that best captures Conan's pursuit of mastering the discipline of steel. It accompanies the short nighttime sequence where Conan, alone, practices his swordplay. Swinging his mighty weapon through the air, Schwarzenegger draws closer and closer to us before smiling, respectfully kneel-

ing and bringing the blade to rest against the top of his head. Poledouris sets the main Conan theme in English horn underneath a shimmering string accompaniment, before bowing along with Conan in a reverent half-cadential idea. This short scene (coupled, perhaps, with "The Atlantean Sword" sequence, which is on the album) is what sets *Conan* apart as a film, and even more so as a score. There's more at work than beauty and brawn—there's a sense of myth and a respect for history that, despite the film's flaws, makes Robert E. Howard's world come to life.

## Return of the Jedi

JOHN WILLIAMS

RCA Victor/Lucasfilm/20th Century Fox/BMG Classics 09026-68774-2

"The Battle of Endor II," Disc Two (5:03 - 5:40)

**W**hat?! More *Star Wars*? Yes. This is the epic choral passage that begins after Luke screams "Never!" and emerges from the shadows to fight Vader to the last. The shot that follows a dueling, silhouetted Luke and Vader from behind a fallen catwalk is one of the most beautiful in the trilogy. This is in no small part due to the stunning choral-driven music, a sweeping, mutated combination of all the major thematic ideas that should play at the trilogy's climactic moment. The section begins with a variant of the Emperor's theme, shifts into Luke's theme, takes a noble turn into Vader's theme, and eventually closes with the rising leaps of the second half of the Force theme. Whether Williams intended this music to be such a unifying force is irrelevant. Intentional or not, it's all there.

## Who's Afraid of Virginia Woolf?

ALEX NORTH

Warner Bros. 47884 • "The Party's Over" (0:00 - 0:15)

**T**he cruel endgame of emotional brinkmanship between middle-aged married couple George and Martha (a caustic Richard Burton and Elizabeth Taylor)

reaches its climax as George eradicates their little "bean bag" and marital weapon from existence with four little words: "Our son is dead." Alex North, perhaps the keenest miner of deep emotion in film scoring history, punctuates Taylor's resulting cry of anguish with an explosive, dissonant chord. This is followed by one of the most heart-breaking melodic laments ever written.

## Total Recall

JERRY GOLDSMITH

Varèse Sarabande 302066197 • "Where Am I?" (0:00 - 0:12)

**I**n a score crammed with blow-away action cues, it's the smaller, quieter passages that linger. Of particular note is Goldsmith's writing for the pivotal scene in which a Rekall agent (the late Roy Brocksmith) enters Arnold Schwarzenegger's hotel room on Mars to inform him that his entire bullet-riddled adventure has been nothing more than a commercial "mental vacation" gone awry. Goldsmith plays out his Quaid theme with hollow-sounding electronic tones that slide upward in pitch, turning the meditative section into an existential question.

## Devil in a Blue Dress

ELMER BERNSTEIN

Columbia CK-67008 • "End Credits" (2:06 - 3:01)

**W**e got to talkin' about Texas, and fooled around, and drunk almost a quart of whisky, and I forgot all about Daphne Monet, DeWitt Albright, Carter and them. And I sat with my friend, on my porch, at my house...and we laughed a long time." It's 1948 in Los Angeles, and private detective Easy Rawlins (Denzel Washington) has just barely survived a complex and dangerous case. As he relaxes on his porch and surveys his neighborhood, Bernstein's appropriately relaxed Easy's theme plays one last time, giving way to a heartbreakingly optimistic resolution, a serenade for a safe, peaceful Los Angeles that 53 years later we have yet to see.

## The Adventures of Robin Hood

ERICH WOLFGANG KORNGOLD

Varèse Sarabande VCD47202 • "Duel" (0:44 - 0:59)

**P**layed and scored more like an opera than a movie, *The Adventures of Robin Hood* is a quintessential child's storybook fantasy. Every major player makes a dramatic entrance (Robin Hood gets at least three), and the score is brimming with themes. Things come to a thrilling climax in the King's castle as the Merry Men and Saxon loyalists enter pitched battle with the treacherous Normans. The conflict narrows to a furious one-on-one between Robin (Errol Flynn) and Sir Guy (Basil Rathbone). Korngold's orchestra runs up and down scales as the duelists run up and down the stairwells and balconies, until a three-note motif is stopped (and restarted) thrice, as Robin delivers the coup de grace to his opponent. Robin, in a moment of splendor, leads the orchestra with his sword, performs a dance with death, and maintains a hero's iconic pose all at the same time.

## Lord of the Rings: The Fellowship of the Ring

HOWARD SHORE

Reprise 9 48110-2 • Track Unreleased "Boromir and the White City"

Howard Shore's *Lord of the Rings* is a virtual encyclopedia of balanced, understated and nuanced cues. We single out another case of brilliant dialogue-scoring: the brass writing for Boromir talking to Aragorn about returning to the White City (this conversation takes place at Lothlorien). The short, arching brass phrases breathe life into Boromir's depiction of a place we haven't seen or even heard much about in the film. Shore's music for this scene paints a clearer portrait of Boromir and Gondor even than the restoration of several key Boromir sequences to the extended edition of the film.

## Who Framed Roger Rabbit

ALAN SILVESTRI

Touchstone CD-013 • "End Title" (4:01 - 4:27)

Silvestri's score provides a creditable Carl Stalling-esque vibe until gumshoe Eddie Valiant makes his fateful decision to drive into Toontown through an off-limits tunnel. As Valiant's car veers down the eerily lit tunnel, Silvestri launches a positively hair-raising assault of bristling action music that says to the hapless viewer: "Okay, fools, you're about to see something you've never seen before." The chattering brass and raucous ascending bass line take the Stalling approach someplace new—a place that's genuinely frightening.

## King Kong (1933)

MAX STEINER

Marco Polo 8.223763 • "The Return" (0:00 - 0:38)

Steiner's underscore is as unstoppable as the film's eponymous star. But after 40 minutes of battling stop-motion monsters, there's a dreamy, quiet moment at the gate to the prehistoric wildlife refuge. The dispirited crew waits for Jack Driscoll (Bruce Cabot), who has gone to rescue leading lady Ann Darrow (Fay Wray) from Kong's clutches. Pensive harp, strings and woodwinds sum up the crew's exhaustion and hopelessness. That texture is shattered when Steiner launches into a full-bore restatement of his "jungle march." The couple breathlessly emerges from the jungle, providing an exhilarating release to the tension and sweeping aside all feelings of restfulness.

## Twilight Zone: The Movie

JERRY GOLDSMITH

Warner Bros. Japan 759 923 887-2

"Nightmare at 20,000 Feet" (4:37-5:28)

A sweaty, exasperated John Lithgow tries to remain calm. For a fleeting moment it seems as though he may be able to convince himself that he hasn't really seen a wet gremlin on the wing of the plane—but there's that shuttered window right beside him. Then Jerry Goldsmith's low strings break the silence, slowly picking at

Lithgow's spine. Titillating him. Tormenting him. The devil dancing on his grave. Goldsmith is a master of building suspense via well-timed layering, and this is hands down one of the most effective uses of music in film.

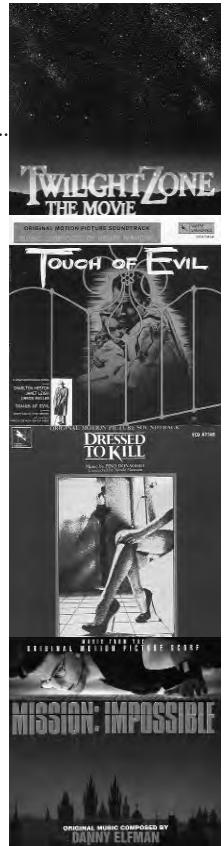
## Die Hard

JAMES HORNER

Varèse Sarabande 302 066 241 2 (the *Aliens* album—not *Die Hard*)

"Resolution and Hyperspace" (0:00 - 0:43)

This one's a rare case—it's temp music used in the final cut of the film. Regardless, it'd be hard to imagine Al Powell's big moment scored with anything other than the James Horner's *Aliens* "Hyperspace" (amazingly unused in the film *Aliens*, but it is on that album). This music is as audacious as this kind of writing can be without being funny. In most cases, tracking in temp music would destroy a movie, but Michael Kamen's *Die Hard* score is so eclectic (quoting many pop and classical tunes) that the Horner piece slides in just fine—even though it does sound a little bit like Al Powell should be floating in outer space. By the way, we didn't intentionally leave Michael Kamen out of this article only to insult him by including something from *Die Hard* that he didn't even write. It just worked out that way. If we had to pick a Kamen moment off-the-cuff, we'd choose one of many possibilities from *Lethal Weapon*, *The Dead Zone* or *Highlander*.



## A Word to Our Readers

Please note the title of this article: "Magnificent Movie Music Moments." This is not an all-inclusive list. And it's not necessarily a Top 36 list. We know there are other great moments. We have others. Many others. And so do you. If you'd like to share some, the lonely and miserable *FSM* mailbag would love to hear from you. We would even welcome comments insulting specific choices on our list. But please do not send too many outraged reactions like "Where is the shower scene in *Psycho*?" The answer is: "Everyone knows about it already." It can go on the "36 Magnificent Movie Music Moments That Absolutely Everyone (Not Just Film Music Fans) Knows and Has Talked About Too Much" list. Here are some other moments that might make that list:

**E.T. The Extra Terrestrial** E.T. says, "I'll be right here."

**Gone With the Wind** Vivian Leigh stands by that tree.

**Rocky** Rocky wins an important boxing match or runs up the stairs.

**Star Wars** Luke looks at the suns.

## The Thing

ENNIO MORRICONE

Varèse Sarabande VSD-5278 • "Humanity (Part 1)" (0:32 - 1:13)

Wilford Brimley's Blair sits alone at his computer, typing dire questions to a seemingly omnipotent program. It's strange, but despite all the horrific images in this film, this goreless, wordless scene is the most psychologically terrifying. The computer's apocalyptic warnings combined with Brimley's stone-faced expression and Ennio Morricone's music makes for one hell of a disturbing sequence. Morricone's melody spreads outward, moving between sections of instruments—not unlike the invader cells as they reach out for and assimilate the healthy cells represented on the computer's projection. It's methodical, it's calculated, and it embodies the film's tone



of impending doom and inevitable failure. This music is tracked in several places in the film. We've cited a good example of the material (even if it's not the exact part).

### The Fly

HOWARD SHORE

Varèse Sarabande VCD-47272 • "The Armwrestle" (0:00 - 0:57)

**A**s freshly mutated Seth Brundle begins an arm-wrestling match against a doughy competitor, Howard Shore introduces a crawling strings-and-woodwind motive that grows more savage with each



### Spartacus

ALEX NORTH

MCA MCAD-10256 • "Goodbye My Life, My Love—End Title" (3:21 - 4:14)

**T**his is not the subtlest entry, but Alex North's closing bars of *Spartacus* are as satisfying a conclusion to a score as you will hear. The section begins with the slowest, most deliberate statement of the main theme (as Varinia starts to ride off). This breaks off into a cascading brass fanfare, with bright trumpets running in thirds over blaring "wrong note" low brass pedals (this is also a slower rendition of a passage heard elsewhere in the film). Inevitably, the section closes out the film with its characteristic five-chord, homophonic brass cadence. (Please note: We do not intend to imply that the brass cadences in *Spartacus* are in any way afraid of homosexuals.) As it does throughout the movie, North's music sets sections and ranges of the orchestra against one another. It constantly straddles the line between ultimate victory and inevitable defeat, a concept that resonates strongest here at the film's climax. A crucified Spartacus has failed to lead his men to safety, but he has indirectly achieved freedom for his newborn son.

**RUNNER-UP:** The Crassus & Varinia theme. Brutal Roman Patrician Crassus (Laurence Olivier) sets his eyes on Varinia (Jean Simmons), beautiful slave girl from Britannia. Only Alex North would write for the villain of a Roman epic a love theme that's more heartbreakingly beautiful than the one he wrote for the film's hero.

echoplexed repetition. This idea alone might have been enough to earn a place among great moments, but Shore doesn't stop there. Topping things off is a searing brass statement of the near-serial theme that appears in slow-moving contrapuntal string settings during some of the film's later scenes. This is the best-scored arm-wrestling scene you will ever find. And that includes *Over the Top*.

### Touch of Evil

HENRY MANCINI

Varèse Sarabande VSD5414 • "The Chase" (0:00 - 0:42)

**T**he downbeat is a pistol fired at point-blank range. Detective Hank Quinlan (Orson Welles) has just shot his loyal partner Pete Menzies (Joseph Calleia), who stares back in mute, disbelieving shock and horror. Quinlan lurches past the dying man and stumbles to the nearby riverbank to wash the blood from his hands. But the weight of accumulated guilt—and Mancini's brass—is too great. The trombones tilt and slide woozily like Russ Metty's camera and Quinlan pitches into the muck like a fallen dinosaur with a basso finale.

### Sweet Smell of Success

ELMER BERNSTEIN

Album Unreleased • "I Love This Dirty Town"

**A**s omnipotent gossip columnist JJ. Hunsecker (Burt Lancaster) surveys his kingdom—the black, moonlit monoliths of New York City—Elmer Bernstein's jazz rears up in glorious, ugly splendor, taking James Wong Howe's remarkable location photography to another level.

### The Satan Bug

JERRY GOLDSMITH

Album Unreleased • "Death by Satan Bug"

**R**emember when "mickey mousing" wasn't such a dirty term, Pluto? Nothing illustrates those times better than this moment from John Sturges' thriller in which thug Ed Asner tosses a flask of deadly germs into a room occupied by hero George Chakaris and a couple of FBI men (including *Star Trek*'s James Doohan). Goldsmith's score frantically explodes as the men try to scoop sand on the resulting spill to decrease their exposure. Alas, a dull, buzzing atonal drone of strings signals the entry of the Bug into the two G-men's bloodstreams. The music builds to a shattering climax as first one, then the other FBI agent dies before our eyes.

### Signs

JAMES NEWTON HOWARD

Hollywood 2061-62368-2 • "The Hand of Fate Part 1" (3:21 - 3:49)

**T**his was written for the climax of the film, and what a rousing climax it creates. The music has been moving steadily in this direction for about 90 minutes, making its arrival that much more satisfying. The highlight of this spectacular cue is actually part of the build-up, underscoring the short chain of events beginning with the

shot where Joaquin Phoenix looks at and takes the baseball bat from its wall mount. Most composers would have scored this pre-fight build with subdued aleatoric strings or banal suspense chords. James Newton Howard knows better: blaring low brass on the minor thirds; a new urgency to the three-note *Signs* motive; and subtle, pitch-perfect shifts in key and/or texture to match the visuals. *Thank you*, Newton, and thank god M. Night Shyamalan somehow allowed this stuff to be used in the film. This is the kind of action and suspense scoring most film music fans can only dream about—especially in the 21st century.

### First Blood

JERRY GOLDSMITH

Varèse Sarabande 302066155 / Intrada FMT 8001D (OOP)

"The Razor" (0:00 - 0:41)

**B**rian Dennehy's Sheriff Teasle explains exactly why he's not interested in having John Rambo around, and drops him off on the outskirts of town. But Teasle hasn't made quite the impression he intended on Rambo, who immediately heads back toward town, accompanied by one of the more restrained "call-to-arms" motifs ever written. This short idea is all-encompassing—it's not just Rambo's controlled fury, but also the awakening of the unstoppable machine that is Rambo. This is also the moment where he takes the stand that triggers the whole movie (and trilogy). Goldsmith's five-note Rambo signature is developed throughout *First Blood* and its sequels, but it's never more satisfying than in its simplest guise.

### Schindler's List

JOHN WILLIAMS

MCA MCAD-10969 • "Immolation" (0:58 - 1:32)

**T**here are people who argue that *Schindler's List* didn't need a score at all. Much of the film was shot so well that it *didn't*. But certain scenes were intentionally filmed with music in mind—music that Spielberg hoped would say something that silence could *not* say. In a film (note that the word "film" is not preceded by the word "documentary") of this scope and subject, it would have been remiss to leave the material totally unscored—not to mention the fact that a total absence of music would have slowed things down immensely, especially during several montages. We digress; perhaps the best example of why *Schindler's List* benefits from music is the immolation scene. This, in particular, depicts the unimaginable, something almost too horrific to put to film. It is made all the more unbearable by Williams' anguished Hebrew chanting clashing against the triumphant screams of the Nazi. Take the choir as a prayer for the dead, or the voices of the dead themselves—either way, thanks to this music, that distant mound is more than a heap of burning flesh. There's nothing else in *Schindler's List* that sounds like this. It's an isolated moment, a moment that speaks volumes more than Schindler's unnecessary breakdown at the end of the film. And, yes, the immolation would have worked without music. It would have still been disturbing. Williams' music makes it more than that. It makes the



### Back to the Future

ALAN SILVESTRI

(and whoever wrote the Penguins' "Earth Angel")

DIDX-422 MCAD-6144 • Track Unreleased "Earth Angel/The Kiss"

**T**his is a unique case where source music and original score fuse together to create a whole that actually *is* greater than its parts. As "Earth Angel" (performed live at the "Enchantment Under the Sea" dance) fades into the background, Alan Silvestri's pounding percussion, swelling brass and churning strings seep through at the seams—Marty McFly is fading from existence. But as George returns to kiss Lorraine, the *Back to the Future* theme emerges as the voice of fate. The theme rises triumphantly with two five-note statements, before pulling back and allowing the chorus of "Earth Angel" to take over. Only now it's backed by a Silvestri string underscore, creating unparalleled dramatic weight.

scene an affront to God. Speaking of God, we hope that he does not end the world soon so that you can enjoy reading this copy of *FSM* Vol. 8, No. 3.

### Diamonds Are Forever

JOHN BARRY

EMI 72435-41420-2-4 • "Mr. Wint and Mr. Kidd" (0:04 - 0:32)

**T**wo men in the middle of the South African desert await a third man on a motorcycle. The new arrival gives them a fortune in diamonds—they drop a scorpion down his back. A helicopter arrives and leaves with a bang, blazing debris raining down on the desert floor. The two men are Mr. Wint and Mr. Kidd, assassins and lovers, played by the prodigiously eccentric Bruce Glover (father of Crispin) and jazz musician Putter Smith. The characterizations are too bizarre to be offensive. But more impor-



tant, John Barry's sinuous "Wint & Kidd" saxophone theme could almost make one believe they are the most elegant menace James Bond ever faced.



## Planet of the Apes

JERRY GOLDSMITH

Varèse Sarabande VSD-5848 • "The Hunt" (1:02 - 1:13)

Perhaps the most obvious among our selections, Goldsmith's accompaniment for our first glimpse of the Apes is a landmark moment in film music. The siren-like ram's horn, ape-imitating percussion and hellish, churning strings make for an unforgettable combination of forces. Hair-raising both as absolute music and film music, this is some of Goldsmith's finest writing. It makes us want to be better apes.



## A.I.: Artificial Intelligence

JOHN WILLIAMS

Oscar Promo • "Saved/Family Pictures," Disc Two, Cue 15 (0:00 - 0:58)

Two humanoid "mechas"—David, the perfect boy, and Gigolo Joe, the perfect lover—face a hideous death at the "Flesh Fair," a circus of torture where spectators cheer at the grisly destruction of sentient robots. Saved at the last moment by the sentiment of the crowd, the mechas walk out unscathed, holding hands, accompanied by warm homophonic chords that evoke the peaceful final moments of *Jaws*. Cut to the office of David's designer, Prof. Hobby, and the camera pans along photos of the Professor's son David, in whose image the robot boy was created. As the haunting, delicate "David" theme enters on piano, we understand that the real David

is dead, and that his father's grief led him to create an artificial son whose loss will ultimately equal his creator's, and whose pain will take 2,000 years and the death of mankind to ease.

## Dragonslayer

ALEX NORTH

Southern Cross CD-3-G "Destroy That Amulet!"

(Ignore the erroneous packaging, it's track 20, 1:50 - 2:22)

If you were a true grump or sourpuss you might grouse that a lot of North's 1981 *Dragonslayer* score is adapted from his rejected *2001: A Space Odyssey*. Even so, North shapes the material so painstakingly to the blasted medieval landscape of Hal Barwood's underrated fantasy that it's hard to complain. And when North's orchestra begins its wildly impressionistic, glittering heraldry as sorcerer Ralph Richardson (in a nod to Disney's *Fantasia*) summons the powers of the black arts to do battle with dragon Vermithrax Pejorative, the results are wholly original, creating a spine-tingling sense of wonder (and an extremely long Jeff Bond sentence).

## Dressed to Kill

PINO DONAGGIO

Varèse Sarabande VCD-47148

"The Forgotten Ring—The Murder" (2:20 - 2:56)

Sexually frustrated wife and devoted mother Angie Dickinson has turned a trip to the museum into a one-afternoon stand, only to discover that she may have caught a grotesque STD. Horrified, she flees the scene of the crime but realizes she left her wedding ring behind—just as the creepy stare of a little girl makes her feel as if the scarlet letter is emblazoned across her blouse. The motif heard during her post-coital bliss now returns ominously on quiet strings as she rides back up in the building elevator. As the doors open, the music turns deceptively light and optimistic, as if everything is finally going to be all right—setting her (and the audience) up for the kill.

## The Accidental Tourist

JOHN WILLIAMS

Warner Bros. 25846-2 • "A New Beginning" (2:34 - 3:26)

In a Paris hotel room, Macon Leary (William Hurt) says goodbye to his wife for the last time. He catches a taxi with the help of a French boy, and as the vehicle passes the boy, Macon is reminded of his own dead son, whose senseless murder forever changed the course of Macon's life. The taxi moves on, and Macon spots Muriel Pritchett (Geena Davis) standing at the side of the street with all the bargain items she's bought in the City of Lights. Macon calls to the driver: "Arretez, stop for that...woman." Muriel reaches for her bags, looks up, and sees the man she loves through the taxi's windshield, his face becoming clear as the reflection on the glass fades away. Muriel smiles with happiness, and Macon smiles too, as if for the first time, while John Williams' gorgeous "Accidental Tourist" theme receives one more glorious rendition.

## Mission: Impossible

DANNY ELFMAN

Point Music 454-525-2 • "Zoom B" (1:33 - 1:44)

Here's a moment of true comic-book sublime. Danny Elfman carries this mutation of a movie from beginning to end, but never more than during the final action sequence, at the end of which Tom Cruise leaps from the roof of a train onto the arm of a pursuing helicopter. Elfman gooses the moment with an aleatoric string rush into a fortissimo brass statement of his dead-on "hero motif" all done with the conviction and balls of a true master. It's a fantastic lead-in to Lalo Schifrin's theme and an exhilarating payoff to a brilliantly restrained score. Kudos to Brian DePalma and/or Tom Cruise for having the guts to mix all of this loud enough to do its job. Almost anyone else would have buried it under train and helicopter noises.

## Marathon Man

MICHAEL SMALL

Album Unreleased • "Creepy's Run"

Since we've mentioned *Planet of the Apes*, it'd be foolish to ignore Michael Small's exhilarating piano-driven chase music from *Marathon Man*. (Not that it's in any way a rip-off, but '70s Dustin Hoffman does look like a *Planet of the Apes* ape.) Specifically, we point out the film's quick cut back to a half-naked Hoffman running toward us; Small matches it with a savage low-end piano burst underneath wailing pitch-bending strings. Contrasting this material is the bleak trumpet that underlines Hoffman's vision of Jesse Owens' running. This may be the best "foot chase" scoring ever.

## RoboCop

BASIL POLEDOURIS

Varèse Sarabande VSD-47298 • Track Unreleased "Robo's First Patrol"

The mysterious figure in the metal helmet ("He's a cyborg, you idiot!") doesn't know that in another life he was a loving father and husband named Alex Murphy. All he does know is that he's a cop—the first RoboCop. As his patrol car screeches out of the police garage and onto the mean streets of a futuristic Detroit, Basil Poledouris' RoboCop theme, at once an over-the-top parody and genuinely stirring, is heard for the first time in its full glory. Sing "His name is Ro-bo, he is a cop. His name is Ro-bo cooooop" to the *RoboCop* melody.

## Objective Burma

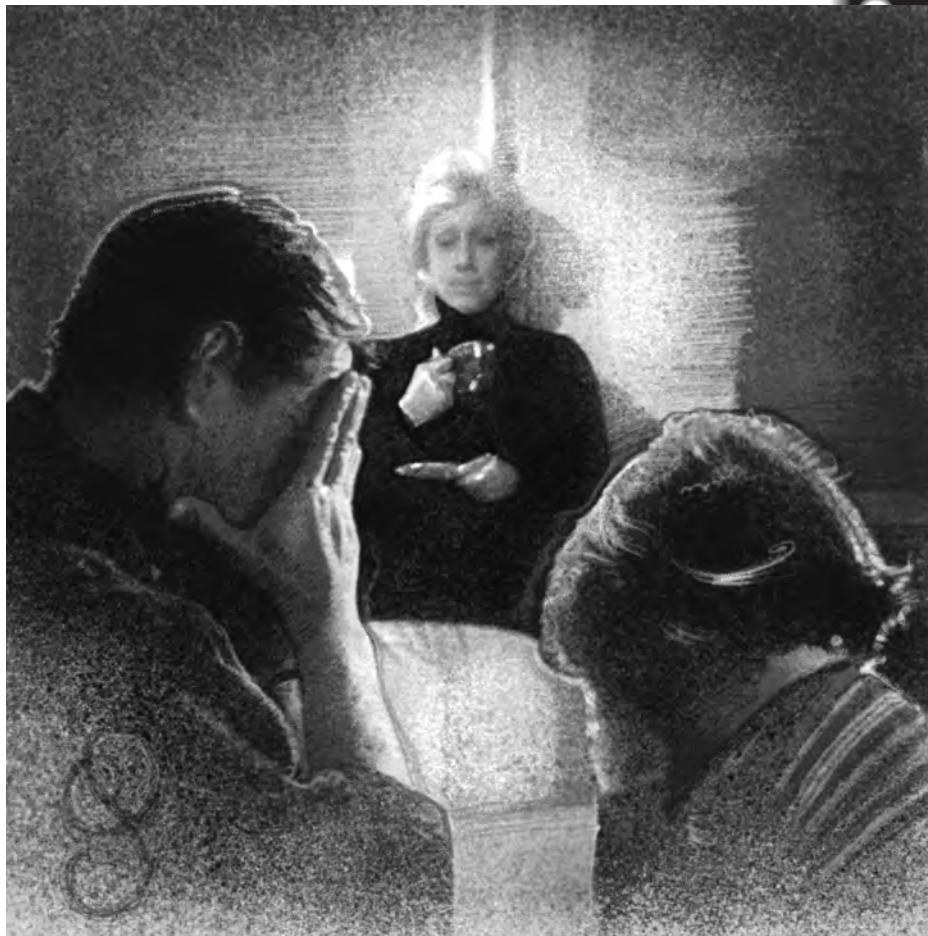
FRANZ WAXMAN

Marco Polo 8.225148 • "Jumping" (0:56-1:45)

One of the last war films shot during WWII, *Objective Burma* features a modernistic score to complement its quasi-documentary approach. A squad of paratroopers (led by Errol Flynn, eliciting another grand underscore) embarks on a dangerous mission behind enemy lines. The first half-hour of the movie is all buildup to a great

musical moment: the parachute drop. With a fluttering brass lick, the troops begin their jump, and ferocious violins highlight the tension in counterpoint to the noble brass. As if there isn't enough going on, Waxman takes a few notes to underline the hesitation, and helpful booting of a nervous trooper out the door of the plane. The descending chords follow the chutes to the ground, where equal peril awaits.

FSM



## Jaws

JOHN WILLIAMS

Decca 467045 (expanded edition) • "Father and Son" (0:00 - 1:22)

After Mrs. Kintner slaps Chief Brody and storms off, Williams comments on the scene with a plaintive horn and solo trumpet passage. This is the kind of music that just doesn't get written anymore—even by Williams. It's too noticeable. [Time for an intra-sidebar sidebar: Contrary to popular opinion, good film music is not music that you don't notice. That's referred to as "wallpaper" or "shit for easily distracted morons." Good music calls attention to itself when necessary, while adding to (and not taking away from) the film. Now back to the *Jaws* cue:] The brass writing segues into the body of one of Williams' most brilliant cues, written for the dinner-table scene where Brody's actions are mimicked by his young son. There's more at work in this scene than the playful interaction between father and son. Brody is still thinking about what happened to the Kintner boy, and about the role he himself played in his death. Williams creates a startling dynamic for the scene, striking an ominous low pedal underneath a floating, seemingly meterless music-box-like tune. He covers everything the scene is about: a father's love, guilt and concern; a child's innocence; and the dark undercurrent of an uncertain future.

**Runner-up:** The waning moments of the shark cage fugue, where Richard Dreyfuss is preparing to submerge. Williams' effortlessly combined themes are a stunning match to the picture. It's as though this music was always a part of the film, like it was performed live, by Jesus Christ, as the scene was first shot. It's been said before but we'll be sure to say it again: Remove the shark motif from *Jaws* and it's still one of the greatest scores ever written.

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FILM SCORE

TVT

## Mail Bag

(continued from page 10)

No. 1) and greatly enjoyed the ratings of the *Star Trek* scores, especially since John Takis shares my opinions. I think *Star Trek: The Motion Picture* is one of the all-time greatest scores, let alone the best ST score. And *Wrath of Khan* is almost as great, for different reasons.

I didn't necessarily agree with John Williams being considered the greatest film composer, but to everyone their opinion. I think Jerry Goldsmith has a much wider range and does great things across a wide variety of genres. But then he's also had a higher percentage of not-so-great scores than has Williams.

Also, I forgot which column it was that took a slam at James Horner (probably the Kaplans' "Best and Worst"), but I've come to agree with that opinion. I liked his earlier work, especially *Wrath of Khan*, but over the years he has tended to use the same signature

themes and effects over and over. And since *Titanic*, he has been stuck in a rut of, well, whatever. It's been a while since I went digging for any of his scores.

I like Goldsmith, Eric Serra, Basil Poledouris, and wouldn't mind listening to more Klaus Badelt, that is, if he can do as well as he did on *The Time Machine*.

James Hearn

jameshearn68@yahoo.com

We're not exactly sure what you mean in your first paragraph. Yes, it might be theoretically interesting to hear if John Williams' *Star Trek* would be markedly different from his approach to *Star Wars*. But you don't mean that Williams should actually go and re-score a specific Goldsmith film, do you? You're just curious if he'd be able to score the next *Trek* (not that there will ever be one). Right?

We've never heard of anyone being hired to go back to re-score films. It'd cost a fortune and few people would care about the result. Certain foreign films are totally re-scored when they're brought over for an American release, as are some older things like Philip

Glass' work on *Dracula*. But that's not really what you're asking, is it?

Actually, if you want an example of how two composers approach the same assignment, check out *The Man Who Loved Cat Dancing* (FSMCD Vol. 5 No. 4). Michel Legrand's incomplete score is included on the album with John Williams'. But as far as we know, no producer has ever started out with the idea of commissioning two scores.

### Bond (No Relation)

I just want to say how much I appreciate the time and effort that went in to making the expanded John Barry/James Bond CDs a reality. I bought *You Only Live Twice*, *On Her Majesty's Secret Service* and *Diamonds Are Forever*, and will pick up *Goldfinger* and *Thunderball* soon.

Everyone did a great job. Kudos to you in particular, Lukas, for producing these gems. I was really impressed with the previously unreleased music for *OHMSS*. But I was nearly bowled over by the great "new" stuff on *Diamonds Are Forever*. Not just the new pieces,

but the expanded old cuts. Great music, great packaging in every respect. You should be very proud. Thanks for your continuing efforts to bring classic film score lovers the best CDs possible.

Scott Kirby

Woodland Hills, California

**L.K. responds:** Thanks Scott! Jeff and I were thrilled to be able to participate in EMI's new albums.

### Erratum

Don't you hate it when you spend a lot of time crafting an editorial (Vol. 8 No. 2) that you really care about, only to notice after it's printed that there's a glaring typo in it? Me too. Just so you know, I'm aware that "controversies" is not a word. —Tim Curran

FSM

### THE WORLD HOLDS ITS BREATH

You've read the mail, perhaps perused the issue—what did you think? Let us know and write to:

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Culver City CA 90232  
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# SCORE

REVIEWS OF CDS

CLASSIC

GOOD

BELOW AVERAGE

WEAK

## Gods and Generals

JOHN FRIZZELL and

RANDY EDELMAN

Sony SK 87891 • 18 tracks - 54:22

In 1993, Ron Maxwell adapted Jeff Shaara's novel *Gettysburg* for the screen. In doing so, he crafted what is arguably the best film depiction of the War Between the States. Ten years later, Maxwell returns with the entire cast and most of the crew to try and catch lightning in a bottle a second time. *Gods and Generals*, also based on a Shaara book, is the prequel to *Gettysburg*, outlining the early days of the war, from 1861 to the eve of the Gettysburg battle.

Also returning to the scene is Randy Edelman. But this time he has a little help from John Frizzell, who composed some of the score; Mary Fahl, who sings the opening number, "Going Home"; and Bob Dylan, who contributes a new song, "Cross the Green Mountain." Add to the mix a Dylan music video (included with the score album) and you have what appears to be a must-have release. With all this going for it, what could be better?

Well, this release is like the old circus trick of dazzling the eyes so the deficiencies in other areas won't seem as glaring. The orchestration of the underscore, obviously trying to mimic authentic sounds from the period, has less of the heavy synth beefing found in *Gettysburg*, but it's still a bit flat. Likewise, the little touches that are supposed to conjure down-home wartime America come off as a pastiche of *Braveheart* via *The Patriot*. Uilleann pipes and fiddle aren't quite the definitive sound to represent men fighting for the American cause. Edelman and Frizzell do present

three discernible themes, but they undergo little development. This is not an inherent problem, but even the most repetitive of ideas usually undergoes colorful orchestral changes at some point in a score.

Still, there are bright spots. Most notable is "VMI Will Be Heard From Today," which sets up an effective low-end ostinato with the violins striking on top. The tension of the cue mounts as the tempo slowly increases, while dissonant brass chords and polyphonic trumpet lines weave in and out of the texture. The finishing touch is the choir, which enters in triple meter, firmly against the headlong rush of 4/4. The resulting cacophony marvelously illustrates the din of battle.

The two songs, while pleasant, feel tacked on and contribute little to the album. So, if you are a Dylan fan and are interested in his every move, by all means purchase this CD. Otherwise, you'll be best off sticking with the original *Gettysburg*.

—Andrew Granade

## The Recruit

KLAUS BADELT

Varèse Sarabande 302 066 433 2

14 tracks - 49:38

Roger Donaldson's *The Recruit* is the latest film in the unique Al Pacino-mentoring-a-naïve-kid genre (remember *The Devil's Advocate*, *Donnie Brasco*, *City Hall* and *Scent of a Woman*?). This time around Pacino plays a CIA instructor who spends about an hour teaching his newest "recruit," Colin Farrell, everything James Bond usually learns in five minutes.

German composer Klaus Badelt likely wasn't asked to do any-

thing more than keep the action pumping, and while the result is not a "bad" score, it's also the least memorable of the above-mentioned Pacino flicks (Thomas Newman's *Scent* being the best). Badelt is emerging as the composer du jour, interesting in the context of this album review because he himself has been "mentored" by the Pacino-esque Hans Zimmer. Looking at Badelt's scores for *Invincible*, *The Time Machine* and *K-19: The Widowmaker*, one always finds competent writing; Badelt usually goes the extra mile. Even in *The Recruit*, Badelt occasionally throws in a juicy cue filled with unexpected twists. Parts of these tracks make a lasting impression, notably the piano finale of "Hijacked" and the nice love theme showcased in "Layla." Badelt also favors the piano as an effective, calming contrast to the action music (à la Randy Edelman and Christopher Young).

Still, there is an overwhelmingly generic feel to *The Recruit*,



making this near-50 minute CD a monotonous listen. His inspiration here seems to be the work of Harold Faltermeyer, an '80s drum machine-and-synth-driven style I would prefer not to see resuscitated. At its best, *The Recruit* rises to the hypnotic quality of Tangerine Dream. —Cary Wong

## Re-Animator: The Definitive Edition (1985)

RICHARD BAND

La-La Land LLLCD 1002

16 tracks - 52:43

The cult-classic '80s horror flick *Re-Animator* was given a score by Richard Band that is part synthesizers, augmented by the Rome Philharmonic Orchestra (which sounds remarkably like an ensemble of synthesizers), further augmented by more synthesizers. Band says the score is 99% orchestral, but to say the sound is tinny and pinched is an understatement.

The score (among '80s horror-flick fans anyway) riffs notoriously on Bernard Herrmann's classic *Psycho*, to some controversy. In defense of Band, I would say it falls into the realm of homage, not plagiarism. But Band doesn't bring anything new or interesting to the material that the master didn't already use in 1960, other than a funny, rising bass line and a dated 1980s sound. And I don't mean that in a good way, as a dated sound can often be very good.

This score is dull. I imagine it has some degree of a cult following behind it though—probably made up of fans of the film. The best track, however, is a 15-minute discussion of the score by Richard Band, who has some funny things to say about his detractors from the Bernard

Herrmann Society, who called his score an abortion. It's not a good score, but it doesn't bastardize Herrmann to that degree. The liner notes feature glowing praise of the score and film by Harry Knowles of *Ain't It Cool News*, who goes on to diss *Psycho*. If his opinion is one you respect, you may just like this CD. Otherwise, it's for die-hard fans only.

—Darren MacDonald

#### The FSM Staff reviews

**Re-Animator:** We kind of like this score, but then again, we are fans of the film. Our (and everyone's?) favorite part is when the bad guy puts his severed head in a bad place. ★★★

#### Anna Karenina: The Audio Musical ★★ 1/2

**RALPH CHICOREL**

LML Music LML CD-165

Disc One: 30 tracks - 54:20

Disc Two: 42 tracks - 70:00

**A**nna Karenina...For me, the name still conjures up visions of the Divine Garbo emerging from a mysterious cloud of locomotive steam in M-G-M's glossy 1935 film adaptation. Indelible images of the "Swedish Sphinx" in sublime close-up are intermingled with memories of the equally stunning Vivien Leigh in the acclaimed 1948 British version of this immortal classic.

Count Leo Tolstoy's deliciously tortured heroine is now the star of *Anna Karenina: The Audio Musical*, a project billed as "A New Journey Into Melody and Harmony," with music and lyrics by Ralph Chicorel, who also executive produced this lavishly packaged two-disc set. For sheer gumption alone, Chicorel and his collaborators should be applauded for undertaking such an ambitious enterprise. If only thinking big were enough to sustain such an elaborate and challenging venture.

Rather than a considered, dramatically satisfying exploration of Tolstoy's themes, this audio musical offers a fleeting Cliffs Notes treatment of the story that seems

reluctant to mine any real emotional depths. The Disney-esque approach undercuts the dramatic potency of the source material, and many of the selections seem rather rushed and incomplete. For example, two of Anna's early solo turns, "It's a Terrible Omen" and "Forgive Him," begin promisingly but aren't given a chance to fully develop and ingratiate themselves with the listener before ending abruptly. As a result, leading lady Lorna Dallas has precious little to work with in terms of building a compelling central characterization.

On the plus side, there are strong voices in the cast, including William Michals as Karenin, Ron Spivak as Levin and, especially, the booming baritone of Brian Noonan (who was equally

impressive in Chicorel's recording of *Great Expectations*). Disc 2 includes Paul Stolarsky's effective, commanding narration interspersed between the musical numbers and instrumentals. The orchestrations are appropriately lush thanks to Eric Segnitz and Broadway's favorite musical director Alex Rybeck.

With ticket prices for even regional musical productions soaring into the upper stratosphere, the concept of an affordable audio alternative is an extremely attractive proposition. The crotchety headmaster in me wants to order Ralph Chicorel and his talented team back into the rehearsal hall and lock them in until they've completely mastered this exciting genre. Until their next attempt, I'll be spend-

ing quality time with my dog-eared copy of Tolstoy's text and a couple of captivating Kareninas named Greta and Vivien.

—Mark Griffin

#### The Fall of Berlin/ The Unforgettable Year

1919 (2002) ★★ 1/2

**DMITRI SHOSTAKOVICH**

Marco Polo 8.223897

23 tracks - 75:30

**O**n its website, the Marco Polo label explains that one of its primary objectives is "to bring to listeners unknown compositions by well-known composers." With this CD, the company fulfills its goal amply, supplying not just one but two forgotten scores from Shostakovich: *The Fall of Berlin* and *The Unforgettable Year 1919*.

#### Exclusive Throwback: FSM's Editor-At-Large Reviews a CD!

#### Far From Heaven

★★★★

**ELMER BERNSTEIN**

Varèse Sarabande 302 066 421 2

22 tracks - 46:22

**O**ver the past couple of months, we've managed to gush all over Elmer Bernstein's great score to Todd Haynes' *Far From Heaven* without ever actually reviewing the soundtrack album. So here's to correcting two errors on my part (the other was saying that Elmer had never won a Best Original Score Oscar—he did, for *Thoroughly Modern Millie*, which I inadvertently identified as an Adaptation award). Bernstein deservedly won an Academy Award nomination for scoring *Far From Heaven*, and if there was any justice he'd have nabbed the award itself.

The assignment was a challenging one: scoring a film shot, written and acted from the perspective of 1950s cinema, specifically the lush "women's pictures" of Douglas Sirk. Hiring Bernstein was a stroke of genius: Here was a man who was actually working in the period that *Far From Heaven* references. The resulting score is less a throwback than simply an honest application of principles that Bernstein has always championed but that have been



increasingly marginalized in film scoring.

Bernstein's main title is the closest thing in the score to a retro approach, mainly because of his application of a crashing cymbal to Edward Lachman's swooping establishing shot of the Connecticut town in which the action takes place. After its delicate *To Kill a Mockingbird*-like piano solo prelude, the main theme reveals its lush, romantic and troubled qualities. Bernstein adds an insinuating, subtle jazz quality to Dennis Quaid's early "Prowl" into a '50s gay bar (one of *Far From Heaven*'s interesting aspects is the way it paints homosexuality as a social disease on the order of drug addiction or alcoholism and Quaid as essentially the antagonist in the story). This establishes a dire mood of domestic unrest as Quaid and Julianne Moore attempt to confront a marital problem they don't even

have the vocabulary to discuss.

The emotional center of the score is "Turning Point," a melody that underscores Moore's growing friendship with her black gardener (Dennis "Cerrano" Haysbert), a relationship that eventually allows her to begin moving on with her life after she and Quaid separate. Bernstein's development of this melody and the way in which he contrasts it with the more uncertain material for Quaid shows the composer at his finest, and illustrates a craft and artistry rarely allowed in film music these days.

It's not exaggerating to say that Bernstein usually concludes his scores in a way that puts most other musicians to shame; his denouement to *Far From Heaven* is as sublime as anything in his canon: graceful and intensely moving.

*Far From Heaven* faced a tough challenge in the Oscar race: The film's biggest buzz came last fall, and Haynes' frequent strategy of building a wall between his characters and the audience has so far prevented the movie from achieving the wide appeal of films like *Chicago* or even *Gangs of New York*. But the fact that Bernstein can still achieve this kind of recognition at an age when most people in his profession have long since retired is an incredibly hopeful sign, not just for him, but for film composition in general.

—Jeff Bond

Newly re-recorded by the Moscow Symphony Orchestra, these vigorous and frequently bombastic compositions first appeared during the last years of Stalin's reign. As Swiss conductor Adriano explains in this collection's liner notes, Mosfilm, the Soviet Union's official movie studio, was producing pictures which sought "to impress and instruct the masses like written history and, as was usual, to present historical truth in a forged or re-invented form, to serve propaganda purposes." Glorifying Russia and its mustached leader, these "artistic documentaries" exemplified the ideals of Socialist Realism, creating easy-to-digest odes to Communism and shying away from criticism and difficult intellectual ideas. Unfortunately, Shostakovich's music—for these pictures, at least—adheres to these principles just as rigidly. That is, the pieces—marches, fanfares, pastorales and dance songs—use bright colors, blunt transitions and springing rhythms to achieve a nearly constant mood of well-being and confidence. In fact, this material has little if any of the counter-revolutionary sentiment that musicologists have ascribed to Shostakovich.

Nevertheless, though these scores may be guilty of celebrating one of the 20th century's worst murderers (à la "Springtime for Stalin"), their beauty occasionally transcends their subject. For instance, on "The Flooding of the Underground Station," which appears on the *Berlin* opus, the MSO's strings section whips about with Wagnerian fury until winds and drums rush in violently like a horde of Cossacks on horseback. And "Intermezzo," a track from *The Unforgettable Year*, features a swirling, elegiac pool of strings, while "The Assault on the Red Hill" distantly echoes the softer passages of Rachmaninoff's second symphony.

For Shostakovich completists and unreconstructed Soviets, this

collection will provide plenty of pleasure. And it may edify the rest of us, as it proves that totalitarian art doesn't always have to be gray and flavorless. But then the music in *Triumph of the Will* is often pretty, too.

—Stephen Armstrong

## The Treasure of the Sierra Madre (1948) ★★★★

MAX STEINER

Rhino Handmade RHM2 7773

29 tracks - 54:04

In 1948, Warner Bros. released one of John Huston's greatest films, *The Treasure of the Sierra Madre*. Filmed on location in Mexico with Humphrey Bogart, Walter Huston and Tim Holt, this story about greed and madness enjoyed instant acceptance from critics and audiences when it premiered, and its popularity persists today.

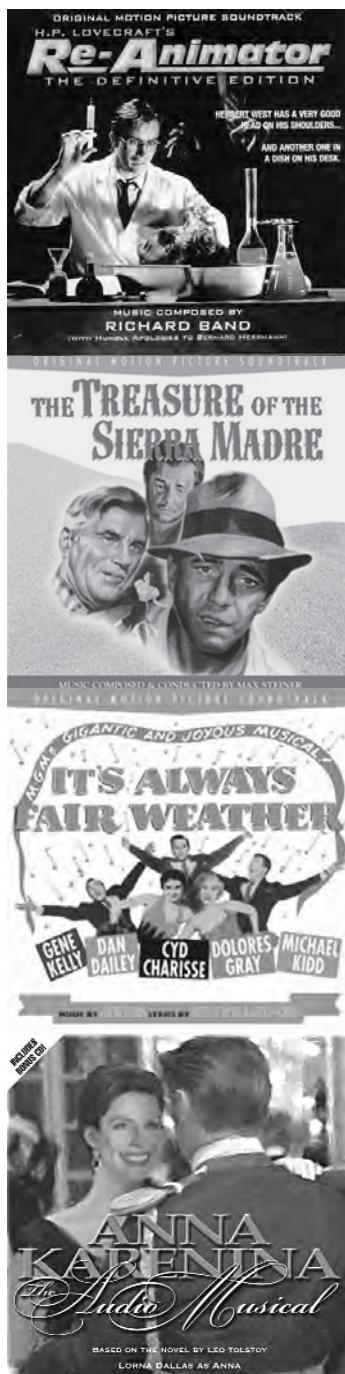
No movie is perfect, however, and the film's most obvious flaw—its score—has long been ridiculed by critics, including luminaries like James Agee and Bosley Crowther. From the opening credits to the closing ones, Steiner smothers the film with music, blanketing this violent film noir with grand rhythms and figures that might be better suited for a more traditional action-adventure picture, a swashbuckler story, for instance. That is, his heroic "mickey mouse" scoring smashes up against Huston's pessimistic direction, weakening the film's dramatic force.

Nevertheless, this much-maligned score is very satisfying when listened to apart from the film. And over the last several decades, it has been re-recorded a number of times, most recently by the Moscow Symphony Orchestra. Until now, though, the original soundtrack recordings were not available for general audiences, as they were locked up in the Steiner archives at Brigham Young University. But thanks to Rhino (who released *Murder Is My Beat: Classic Film Noir Themes* five

"Texas Memories," in contrast, blends a strumming mandolin with a bleating trumpet to approximate the sentimental feelings that sweep through the Tim Holt character as he thinks about his past.

Replete with liner notes and stills (as well as music that doesn't appear in the movie), this belated release warrants the highest praise. But as comprehensive as it is, there are a few holes. The project's producer Ray Faiola explains: "Unfortunately, not all of the cues survived." In fact, one of the score's finest moments, the cue that accompanies the miraculous revival of a dead child, no longer itself exists. But so what? This disc has so many patches of beauty, only the most obsessive of Steiner's followers could complain.

—S.A.



## It's Always Fair Weather (1955) ★★★

ANDRE PREVIN, BETTY COMDEN and ADOLPH GREEN

Rhino Handmade RHM2 7766

32 tracks - 79:13

*It's Always Fair Weather* has always seemed like the abandoned, illegitimate offspring of *On the Town*. After all, there is an undeniable family resemblance to consider: Lyrics for both M-G-M musicals were provided by the unmatchable Betty Comden and Adolph Green; Stanley Donen and Gene Kelly co-directed both productions; and in each film Kelly starred as the charismatic ring-leader of a trio of high-spirited servicemen. While Metro's *On the Town* (1949) was transferred from a triumphant Broadway smash, *It's Always Fair Weather* was something of a studio system anomaly: a thoroughly original property that was neither an adaptation of the latest New York stage success nor some barely updated version of a dusty operetta.

While *On the Town* invited audiences to tag along on a largely carefree furlough, *Fair Weather* explored a moodier, more cynical

(continued on page 43)

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# FSM marketplace

## NEW RELEASE:

Vol. 6, No. 6  
**All Fall Down/ The Outrage**  
ALEX NORTH  
Film released: 1962/1964  
Studio: M-G-M  
Genre: Drama/Western  
Silver Age Classics  
CD released: Apr. 2003  
Stereo • 52:54



Two complete scores by the great Alex North: *All Fall Down* (38:24) is hushed, sweetly jazzy score to family/coming-of-age drama. *The Outrage* (14:29) is spare music to western remake of *Rashomon*. **\$19.95**

Vol. 6, No. 3  
**Home From the Hill**  
BRONISLAU KAPER  
Film released: 1960  
Studio: M-G-M  
Genre: Drama  
Golden Age Classics  
CD released: Mar. 2003  
Stereo/Mono • 79:26



Vincente Minnelli's excellent Southern family drama is highlighted by a masterful score by Bronislau Kaper, weaving together romance, tension and violence. All of the music from the film is present, plus bonus tracks and alternates. **\$19.95**

Vol. 5, No. 20  
**Never So Few/ 7 Women**  
HUGO FRIEDHOFER,/ ELMER BERNSTEIN  
Film released: 1959/1966  
Studio: M-G-M  
Genre: WWII/Drama  
Silver Age Classics  
CD released: Jan. 2003  
Stereo • 73:46



Two Asian-flavored classics on one CD; *Never So Few* (42:18) blends action and romance, while *7 Women* (31:27) is more introspective and character-driven, with a big, exciting title theme for the Mongol horde. **\$19.95**

Vol. 5, No. 17  
**The Seventh Sin**  
MIKLÓS RÓZSA  
Film released: 1958  
Studio: M-G-M  
Genre: Drama  
Golden Age Classics  
CD released: Dec. 2002  
Mono • 59:26



This reworking of *The Painted Veil* inspired Rózsa to apply three of his signature sounds: film noir, exotic and epic film scoring techniques combine to create a unique and unmistakable score. Includes source music suite. **\$19.95**

## NEW RELEASE:

Vol. 6, No. 5  
**Green Fire/ Bhowani Junction**  
MIKLÓS RÓZSA  
Film released: 1954/1956  
Studio: M-G-M  
Genre: Adventure/Drama  
Golden Age Classics  
CD released: Apr. 2003  
Stereo/Mono • 79:20



Two exotic '50s scores on one disc: *Green Fire* is an action-adventure set in Colombia with a gorgeous symphonic main theme; *Bhowani Junction* is a politically charged romance sporting largely indigenous, "world-music" source cues. **\$19.95**

Vol. 6, No. 2  
**Ice Station Zebra**  
MICHEL LEGRAND  
Film released: 1968  
Studio: M-G-M  
Genre: Military/Espionage  
Silver Age Classics  
CD released: Feb. 2003  
Stereo • 79:20



This '60s Cold War nailbiter is enhanced by Legrand's offbeat, epic scoring for a 75-piece orchestra. Remixed for superior sound, and resequenced into film order, this dramatic score gets the deluxe treatment with over twice the music on the original LP—in stereo. **\$19.95**

Vol. 6, No. 4  
**THX 1138**

LAO SCHIFRIN  
Film released: 1970  
Studio: Warner Bros.  
Genre: Science Fiction  
Silver Age Classics  
CD released: Mar 2003  
Stereo • 55:45



George Lucas' first film is a startlingly original look at life in a dystopian future. Composer Schifrin adds a fascinating score ranging from avant garde soundscapes to cheeky plays on his Latin jazz of the '60s. The CD includes unused passages and is entirely in stereo. **\$19.95**

Vol. 6, No. 1  
**Plymouth Adventure**

MIKLÓS RÓZSA  
Film released: 1952  
Studio: M-G-M  
Genre: Historical Epic  
Golden Age Classics  
CD released: Feb. 2003  
Mono • 79:35



Miklós Rózsa's magnificent historical music for the 1620 voyage of the Mayflower, from his most fertile period of epic scoring. Includes the complete soundtrack as used in the film (47:00) plus a bevy of alternates (32:35). **\$19.95**

Vol. 5, No. 18  
**The Man From U.N.C.L.E.**

JERRY GOLDSMITH, et al  
TV Produced: 1963-67  
Studio: M-G-M  
Genre: Secret Agent  
Silver Age Classics  
CD released: Dec. 2002  
Mono • Disc One: 77:05  
Mono/Stereo Disc Two: 76:08



The first hit spy series on American TV features varied, jazzy, high-energy music. All of Goldsmith's scores plus scores by six others (including Fried, Schifrin, Scharf, Stevens) is represented on this 2-CD set. **\$24.95 same shipping as one CD**

Vol. 5, No. 15  
**The World, the Flesh and the Devil**

MIKLÓS RÓZSA  
Film released: 1959  
Studio: M-G-M  
Genre: Science Fiction  
Golden Age Classics  
CD released: Nov. 2002  
Stereo • 52:53



One of Rózsa's rare sci-fi scores (Two men and one woman struggle in post apocalyptic New York City), embellishes end-of-the-world loneliness and doom with romantic splendor. Premiere release of complete stereo score. **\$19.95**



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Vol. 5, No. 14

**The Green Berets**

MIKLÓS RÓZSA

Film released: 1968

Studio: Warner Bros.

Genre: War/Adventure

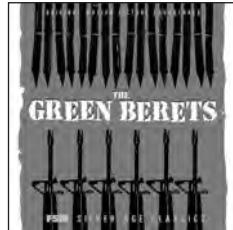
Silver Age Classics

CD released: Sept. 2002

Stereo • 72:37

The first major U.S. film to address the Vietnam conflict

features a stirring symphonic score, befitting an action movie directed by and starring John Wayne. All of Rózsa's music is here (plus "The Ballad of the Green Berets") in excellent stereo. **\$19.95**



Vol. 5, No 13

**Scaramouche**

VICTOR YOUNG

Film released: 1952

Studio: M-G-M

Genre: Costume Adventure

Golden Age Classics

CD released: Sept. 2002

Mono • 62:28

The last of the Golden-Age swashbucklers by Rafael

Sabatini (*Captain Blood*, et al) gets a heroic and charming score by the prolific Victor Young. This premiere release includes all of the score, plus alternates, unused and source cues. **\$19.95**



Vol. 5, No 12

**The Gypsy Moths**

ELMER BERNSTEIN

Film released: 1969

Studio: M-G-M

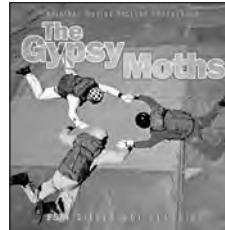
Genre: Drama

Silver Age Classics

CD released: Aug. 2002

Stereo • 61:08

This tale of barnstorming sky-divers contrasts robust, action-oriented cues and sweeping Americana with softer, bittersweet melodies. CD features complete underscore plus nightclub and marching band source cues. **\$19.95**



Vol. 5, No 11

**Above and Beyond**

HUGO FRIEDHOFER

Film released: 1952

Studio: M-G-M

Genre: WWII

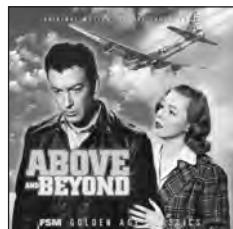
Golden Age Classics

CD released: Aug. 2002

Mono • 55:44

This combination of wartime drama and domestic struggle

is driving by a stirring, progressive score, with one of Friedhofer's greatest main titles. Complete, chronological score in best possible monaural sound. **\$19.95**



Vol. 5, No 10

**I Spy**

EARLIE HAGEN

TV Produced: 1965-67

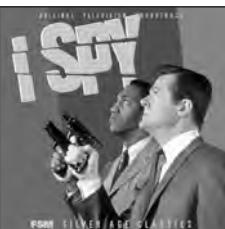
Network: NBC • Genre: Secret Agent

Silver Age Classics

CD released: July 2002

Stereo/Mono • 77:57

Five episode scores for groundbreaking series starring Robert Culp and Bill Cosby: "So Long, Patrick Henry," "The Time of the Knife" "Turkish Delight," "The Warlord" and "Mainly on the Plains." First three & theme in stereo; all OST, not LP recordings. **\$19.95**



Vol. 5, No 9

**The Prodigal**

BRONISLAW KAPER

Film released: 1955

Studio: M-G-M

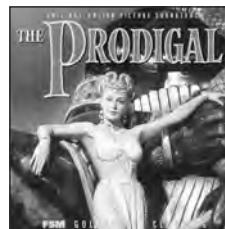
Genre: Biblical Epic

Golden Age Classics

CD released: July 2002

Stereo • 75:11

Complete stereo score for gargantuan biblical epic starring Lana Turner features male and female choruses, solos, source cues and thundering symphonic glory. Includes unused alternate cues. **\$19.95**



Vol. 5, No. 8

**Point Blank/ The Outfit**

JOHNNY MANDEL/

JERRY FIELDING

Film released: 1967, 1973

Studio: M-G-M • Genre: Film Noir

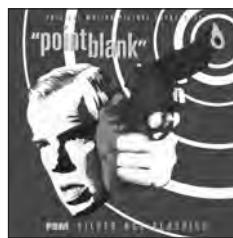
Silver Age Classics

CD released: June 2002

Stereo • 75:54

Two films based on D.E.

Westlake's crime novels: *Point Blank* (39:38) is a landmark 12-tone score, ethereal and strange; *The Outfit* (38:16) features a dark, pulsating score punctuated with unexpected melody. **\$19.95**



Vol. 5, No 7

**On the Beach/ The Secret of Santa Vittoria**

ERNEST GOLD

Film released: 1959, 1969

Studio: United Artists

Genre: Drama, Comedy

Golden Age Classics

CD released: June 2002

Stereo • 70:59

Two scores from the films of director Stanley Kramer on one CD. *Beach* is a gorgeous symphonic score ingeniously interpolating "Waltzing Matilda"; *Secret* is a lyrical slice of "Italiana," with one bonus cue. **\$19.95**



Vol. 5, No. 6

**The Traveling Executioner**

JERRY GOLDSMITH

Film released: 1970

Studio: M-G-M

Genre: Black Comedy

Silver Age Classics

CD released: May 2002

Stereo • 39:39

The main theme charmingly blends Americana, Dixieland and circus sound, but the score touches all the bases, from bluegrass to avant-garde to full-scale action. This first-release ever is complete, with every note in excellent stereo. **\$19.95**



Vol. 5, No 5

**36 Hours**

DIMITRI TIOMKIN

Film released: 1964

Studio: M-G-M • Genre: WWII/Spy

Golden Age Classics

CD released: May 2002

Stereo • 66:41

A taut, piano-dominated score with an accent on stealth—flamboyant, but naturalistic as well.

This CD premiere is remixed and remastered in stereo, doubling the playing time of the LP including bonus tracks of vocals, piano demos, and a jazz trio improv of the main title. **\$19.95**



Vol. 5, No 4

**The Man Who Loved Cat Dancing**

JOHN WILLIAMS

MICHEL LEGRAND

Film released: 1973

Studio: M-G-M / Genre: Western

Silver Age Classics

CD released: Mar. 2002

Stereo • 65:37

A lost gem from Williams' pre-blockbuster career, during which he wrote melodic scores for dramatic dramas, plus Legrand's unused, unheard take on the same material. A rare opportunity for collectors—all in stereo! **\$19.95**



Vol. 5, No. 3

**Joy in the Morning**

BERNARD HERRMANN

Film released: 1965

Studio: M-G-M / Genre: Romance

Golden Age Classics

CD released: Mar. 2002

Stereo • 46:33

Herrmann's last completed studio project is sweepingly romantic, surging with passion and haunting in its use of melody. The complete score in stereo from the original three-track recording with liner notes by Christopher Husted, manager of the Herrmann estate. **\$19.95**



Vol. 5, No 2

**Logan's Run**

JERRY GOLDSMITH

Film released: 1976

Studio: M-G-M / Genre: Sci-Fi

Silver Age Classics

CD released: Feb. 2002

Stereo • 74:18

This classic story of a dystopian future gets the royal treatment by the master of speculative soundtracks. Jagged action cues, Coplandesque nostalgia, bracing electronics and more in this restored, remixed, resequenced release! **\$19.95**



Vol. 5, No 1

**Lust for Life**

MIKLÓS RÓZSA

Film released: 1956

Studio: M-G-M

Genre: Biography

Golden Age Classics

CD released: Feb. 2002

Stereo • 61:51

Premiere of Rózsa's heartfelt, stirring accompaniment to the tragic tale of Vincent van Gogh. A favorite of the composer, this CD has been remixed from the three-track masters with bonus alternate cues and more. One of the greatest film scores! **\$19.95**



**VOLUME 4, No. 20**

**Farewell, My Lovely/ Monkey Shines**

DAVID SHIRE

Film released: 1975/88

Studio: M-G-M

Genre: Film Noir/ Suspense

Silver Age Classics

CD released: Jan. 2002

Stereo • 73:48

*Farewell, My Lovely* (33:06) is symphonic jazz score for '70s noir classic; *Monkey Shines* (40:41) is leitmotivic suspense score for George Romero monkey thriller. **\$19.95**



Vol. 4, No. 19

**Demetrius and the Gladiators**

FRANZ WAXMAN

Film released: 1954

Studio: 20th Century Fox

Genre: Biblical Epic

Golden Age Classics

CD released: Jan. 2002

Stereo • 61:51

Spectacular Waxman score for Biblical epic emphasizes romance, action and religion, interpolating themes from *The Robe* by Alfred Newman. Plus bonus tracks (11:06) and remixed cue from *The Egyptian* (5:04). **\$19.95**



Vol. 4, No. 18

**Broken Lance**

LEIGH HARLINE

Film released: 1954

Studio: 20th Century Fox

Genre: Western

Golden Age Classics

CD released: Dec. 2001

Stereo • 38:41

Disney's workhorse composer from the '30s (*Pinocchio*) provides a dark, rich Americana score to this adaptation of King Lear set in the American West. **\$19.95**



Vol. 4, No. 17

**John Goldfarb, Please Come Home!**

JOHNNY WILLIAMS

Film released: 1966

Studio: 20th Century Fox

Genre: Comedy

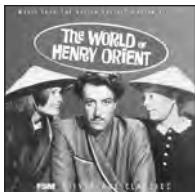
Silver Age Classics

CD released: Dec. 2001

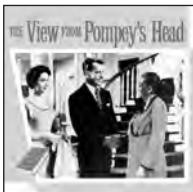
Stereo • 71:32

This wacky comedy starring Shirley MacLaine and Peter Ustinov is the earliest feature film soundtrack by John Williams available on CD. Johnny does Arab go-go music! **\$19.95**

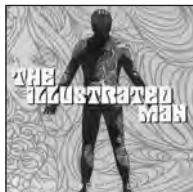




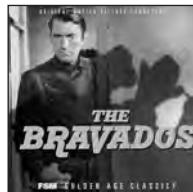
□ Vol. 4, No. 16  
**The World of Henry Orient**  
ELMER BERNSTEIN  
*Piano Concerto* by Kenneth Lauber  
Film released: 1964  
Studio: United Artists  
Genre: Comedy/Drama  
Silver Age Classics  
CD released: Nov. 2001  
Stereo • 40:32  
Bernstein's "second-best" score for children (after *To Kill a Mockingbird*) sports fabulous sound from the legendary Goldwyn scoring stage. Whimsical, melodic and magical. **\$19.95**



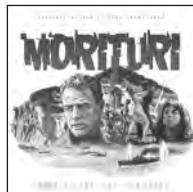
□ Vol. 4, No. 15  
**The View From Pompey's Head/Blue Denim**  
ELMER BERNSTEIN/ BERNARD HERRMANN  
Films released: 1955/1959  
Studio: 20th Century Fox  
Genre: Drama  
Golden Age Classics  
CD released: Nov. 2001  
Stereo • 75:15  
This pair of films by Philip Dunne feature romantic, intimate scores by Elmer Bernstein (lovely Americana) and Bernard Herrmann ("baby Vertigo"). **\$19.95**



□ Vol. 4, No. 14  
**The Illustrated Man**  
JERRY GOLDSMITH  
*Film released: 1969*  
*Studio: Warner Bros.*  
*Genre: Sci-fi/Anthology*  
*Silver Age Classics*  
*CD released: Sept. 2001*  
*Stereo • 42:02*  
*The Illustrated Man* is one of Jerry Goldsmith's most haunting sci-fi creations, with airy beauty, solo female vocalise, early electronics, strange effects and an aggressive climax. **\$19.95**



□ Vol. 4, No. 13  
**The Bravados**  
ALFRED NEWMAN & HUGO FRIEDHOFER  
*Film released: 1958*  
*Studio: 20th Century Fox*  
*Genre: Western*  
*Golden Age Classics*  
*CD released: Sept. 2001*  
*Stereo (some bonus tracks in mono) • 69:34*  
Two Hollywood legends collaborate for a rich, handsome western score with a memorable, driving main theme and darkly brooding interior passages. **\$19.95**



□ Vol. 4, No. 12  
**Morituri/Raid on Entebbe**  
JERRY GOLDSMITH/ DAVID SHIRE  
*Films released: 1965/77*  
*Studio: 20th Century Fox*  
*Genre: WWII/Docudrama, TV*  
*Silver Age Classics*  
*CD released: Aug. 2001*  
*Stereo (Morituri)/ Mono (Entebbe) • 57:50*  
*Morituri* (41:46) is in Goldsmith's percussive '60s style; *Raid on Entebbe* (15:29) features suspense, pulsating action, and Israeli song climax. **\$19.95**



□ Vol. 4, No. 11  
**The Best of Everything**  
ALFRED NEWMAN  
*Song by Newman & Sammy Cahn*  
*Perf. by Johnny Mathis*  
*Film released: 1959*  
*Studio: 20th Century Fox*  
*Genre: Drama/Romance*  
*Golden Age Classics*  
*CD released: Aug. 2001 • Stereo • 71:14*  
Newman's last Fox score is a romantic gem; think New York at twilight. Complete score (48:21) in stereo, plus some bonus tracks in mono. **\$19.95**



□ Vol. 4, No. 10  
**Voyage to the Bottom of the Sea**  
PAUL SAWTELL & BERT SHEFTER  
*Song by Russell Faith*  
*Perf. by Frankie Avalon*  
*Film released: 1961*  
*Studio: 20th Century Fox*  
*Genre: Sci-fi/Irwin Allen*  
*Silver Age Classics*  
*CD released: July 2001 • Stereo • 55:55*  
Thundering B-movie hysteria plus soothing, romantic undersea passages for the film that launched the hit TV show. **\$19.95**



□ Vol. 4, No. 9  
**Between Heaven and Hell/Soldier of Fortune**  
HUGO FRIEDHOFER  
*Films released: 1956/55*  
*Studio: 20th Century Fox*  
*Genre: WWII/Adventure*  
*Golden Age Classics*  
*CD released: July 2001*  
*Stereo • 73:00*  
A superlative Hugo Friedhofer doubleheader: *Between Heaven and Hell* (complete: 40:18) is a moody war thriller; *Soldier of Fortune* (surviving tracks: 32:41) an exotic, melodic jewel. **\$19.95**



□ Vol. 4, No. 8  
**Room 222/Ace Eli and Rodger of the Skies**  
JERRY GOLDSMITH  
*Films released: 1969/73*  
*Studio: 20th Century Fox*  
*Genre: Sitcom (TV)/ Americana (feature)*  
*Silver Age Classics*  
*CD released: June 2001*  
*Mono (Room 222)/Stereo & Mono (Ace Eli) • 71:37*  
*Room 222* (12:15) comprises theme and two episode scores for popular sitcom; *Ace Eli* (59:21) an obscure barnstorming movie. **\$19.95**



□ Vol. 4, No. 7  
**A Man Called Peter**  
ALFRED NEWMAN  
*Film released: 1955*  
*Studio: 20th Century Fox*  
*Genre: Religious/Biography*  
*Golden Age Classics*  
*CD released: June 2001*  
*Stereo • 58:14*  
Biopic of Scottish minister Peter Marshall receives rich, reverent, melodic score by Alfred Newman; CD features complete score including source music. **\$19.95**



□ Vol. 4, No. 6  
**The French Connection/French Connection II**  
DON ELLIS  
*Films released: 1971/75*  
*Studio: 20th Century Fox*  
*Genre: Cop Thriller*  
*Silver Age Classics*  
*CD released: May 2001*  
*Stereo & Mono (I)/ Stereo (II) • 75:01*  
Cop thrillers get pulsating, dynamic, avant-garde scores by jazz artist. *First* (37:52) includes unused music; sequel (37:09) a bit more traditional. **\$19.95**



□ Vol. 4, No. 5  
**The Egyptian**  
ALFRED NEWMAN & BERNARD HERRMANN  
*Film released: 1955*  
*Studio: 20th Century Fox*  
*Genre: Historical Adventure*  
*Golden Age Classics*  
*CD released: April 2001*  
*Stereo • 65:43*  
At last: the classic Newman/Herrmann collaboration for Fox's historical epic. Original stereo tracks were believed to be lost or unusable, but this CD features every surviving note. **\$19.95**



□ Vol. 4, No. 4  
**Untamed**  
FRANZ WAXMAN  
*Film released: 1954*  
*Studio: 20th Century Fox*  
*Genre: Historical Epic*  
*Golden Age Classics*  
*CD released: May 2001*  
*Stereo • 72:06*  
19th century African colonialist adventure starring Susan Hayward receives thrilling adventure score by Franz Waxman in first-rate sound. Wonderful main title, love theme. **\$19.95**



□ Vol. 4, No. 3  
**The Towering Inferno**  
JOHN WILLIAMS  
*Film released: 1974*  
*Studio: Warner Bros./20th Century Fox*  
*Genre: Disaster/Irwin Allen*  
*Silver Age Classics*  
*CD released: Apr. 2001*  
*Stereo • 75:31*  
Disaster masterpiece gets premiere CD release, doubled in length from the LP. Fantastic main title, climactic action cue; plenty of moody suspense and romantic pop. **\$19.95**



□ Vol. 4, No. 2  
**How to Marry a Millionaire**  
ALFRED NEWMAN & CYRIL MOCKRIDGE  
*Film released: 1953*  
*Studio: 20th Century Fox*  
*Genre: Comedy/Romance*  
*Golden Age Classics*  
*CD released: Mar. 2001*  
*Stereo • 70:03*  
Marilyn Monroe comedy features period songs adapted as instrumental underscore. "Street Scene" (5:36) conducted by Alfred Newman opens the movie and CD. **\$19.95**



□ Vol. 4, No. 1  
**Conquest of.../Battle for the Planet of the Apes**  
TOM SCOTT/ LEONARD ROSENMAN/ LALO SCHIFRIN  
*Film released: 1972/73*  
*Studio: 20th Century Fox*  
*Genre: Sci-Fi/Fantasy*  
*Silver Age Classics*  
*CD released: Feb. 2001*  
*Stereo & Mono (Conquest)/ Stereo (Battle) • 74:44*  
Final Apes films get vintage scores by Scott (38:47, w/unused cues) and Rosenman (34:43), plus TV theme (1:13). **\$19.95**



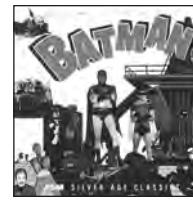
□ VOLUME 3, No. 10  
**Beneath the 12-Mile Reef**  
BERNARD HERRMANN  
*Film released: 1953*  
*Studio: 20th Century Fox*  
*Genre: Adventure*  
*Golden Age Classics*  
*CD released: Feb. 2001*  
*Stereo • 55:06*  
Fantastic undersea adventure score gets premiere release of original stereo tracks, albeit with minor deterioration. Lots of harps, "underwater" color, seafaring melodies. **\$19.95**



□ Vol. 3, No. 9  
**The Stripper/Nick Quarry**  
JERRY GOLDSMITH  
*Film released: 1963/68*  
*Studio: 20th Century Fox*  
*Genre: Drama/Action, TV*  
*Silver Age Classics*  
*CD released: Jan. 2001*  
*Stereo (Stripper)/Mono (Quarry) • 73:35*  
Early Goldsmith feature (42:01, plus 21:06 bonus-tracks)—is in romantic Alex North style. *Quarry* (10:27) is a TV rarity—sounds like *Flint* music. **\$19.95**



□ Vol. 3, No. 8  
**From the Terrace**  
ELMER BERNSTEIN  
*Film released: 1960*  
*Studio: 20th Century Fox*  
*Genre: Drama*  
*Golden Age Classics*  
*CD released: Dec. 2000*  
*Stereo • 71:27*  
Paul Newman/Joanne Woodward soaper features tuneful, romantic score by Bernstein. Rich Americana music, sensitive romantic themes, haunting melancholy. **\$19.95**



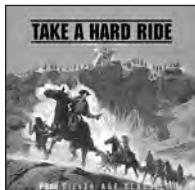
□ Vol. 3, No. 7  
**Batman**  
NELSON RIDDLE  
*Theme by Neal Hefti*  
*Film released: 1966*  
*Studio: 20th Century Fox*  
*Genre: Adventure/Camp*  
*Silver Age Classics*  
*CD released: Nov. 2000 • Mono • 65:23*  
Holy Bat-tracks! 1966 feature produced at time of '60s TV show features Neal Hefti's theme, Nelson Riddle's Bat-villain signatures, swingin' underscoring and larger action set-pieces. **\$19.95**



□ Vol. 3, No. 6  
**The Undefeated/Hombre**  
HUGO MONTENEGRO/ DAVID ROSE  
*Film released: 1969/67*  
*Studio: 20th Century Fox*  
*Genre: Western*  
*Silver Age Classics*  
*CD released: Sept. 2000*  
*Stereo • 72:33*  
Western doubleheader: *The Undefeated* (w/John Wayne, 47:33) is accessible and symphonic. *Hombre* (w/Paul Newman, 21:30) is moodier, sensitive—a quiet gem. **\$19.95**



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Vol. 3, No. 5  
**A Guide for the Married Man**  
**JOHNNY WILLIAMS**  
*Title Song Perf. by The Turtles*  
*Film released: 1967*  
*Studio: 20th Century Fox*  
*Genre: Comedy*  
*Silver Age Classics*  
*CD released: July 2000*  
*Stereo • 73:10*

Vintage score is "Johnny's" most elaborate for a comedy, with long setpieces, groovy title theme, and orchestral underscoring foreshadowing his dramatic works. **\$19.95**

Vol. 3, No. 4  
**Tora! Tora! Tora!**  
**JERRY GOLDSMITH**  
*Film released: 1970*  
*Studio: 20th Century Fox*  
*Genre: WWII*  
*Silver Age Classics*  
*CD released: May 2000*  
*Stereo • 54:45*

Classic Goldsmith war score enhances docu-drama take on Pearl Harbor. Aggressive action music combined with avant-garde effects, Japanese instrumentation. **\$19.95**

Vol. 3, No. 3  
**Beneath the Planet of the Apes**  
**LEONARD ROSENMAN**  
*Film released: 1970*  
*Studio: 20th Century Fox*  
*Genre: Sci-fi/Fantasy*  
*Silver Age Classics*  
*CD released: Apr. 2000*  
*Stereo • 72:37*

Second Apes pic gets atonal score by Leonard Rosenman with many avant-garde highlights. Includes complete original tracks (46:03) plus 1970 LP re-recording with dialogue (26:34). **\$19.95**

Vol. 3, No. 2  
**The Omega Man**  
**RON GRAINGER**  
*Film released: 1971*  
*Studio: Warner Bros.*  
*Genre: Sci-fi/Fantasy*  
*Silver Age Classics*  
*CD released: Mar. 2000*  
*Stereo • 65:39*

Charlton Heston sci-fi classic features one-of-a-kind symphonic/pop fusion by the late Ron Grainer. Unforgettable themes, period effects; great stereo sound quality. **\$19.95**

Vol. 3, No. 1  
**Take a Hard Ride**  
**JERRY GOLDSMITH**  
*Film released: 1975*  
*Studio: 20th Century Fox*  
*Genre: Western*  
*Silver Age Classics*  
*CD released: Feb. 2000*  
*Stereo • 46:38*

Strange "blaxploitation," foreign-produced western gets wonderful symphonic score from Goldsmith; great main theme, action cues. *Take a hard ride*, indeed. **\$19.95**

**VOLUME 2, No. 9**  
**The Flim-Flam Man/ A Girl Named Sooner**  
**JERRY GOLDSMITH**  
*Films released: 1967/1975*  
*Studio: 20th Century Fox*  
*Genre: Western*  
*Silver Age Classics*  
*CD released: Dec. 1999*  
*Mono/Stereo (combo) • 75:28*

Early Goldsmith western score is presented in complete form (55:43) in mono, with some cues repeated in stereo. Includes delightfully bizarre vocal version of the main theme. **\$19.95**

Vol. 2, No. 8  
**Rio Conchos**  
**JERRY GOLDSMITH**  
*Film released: 1964*  
*Studio: 20th Century Fox*  
*Genre: Western*  
*Silver Age Classics*  
*CD released: Jan. 2000 • Stereo (Flim-Flam)/Mono (Sooner) • 65:20*

A rural Americana double-header: *Flim-Flam* (34:37) stars George C. Scott as a Southern con man; *Sooner* (30:43) is smaller, sensitive TV movie score. **\$19.95**



Vol. 2, No. 7  
**All About Eve/ Leave Her to Heaven**  
**ALFRED NEWMAN**  
*Film released: 1950/45*  
*Studio: 20th Century Fox*  
*Genre: Drama*  
*Golden Age Classics*  
*CD released: Nov. 1999*  
*Mono (2 trks. in stereo) • 44:19*

*Eve* is a cinema masterpiece; the complete score is appropriately theatrical, perfectly drawn. *Leave Her to Heaven* is more dramatic, brooding film noir. **\$19.95**

Vol. 2, No. 6  
**The Comancheros**  
**ELMER BERNSTEIN**  
*Film released: 1961*  
*Studio: 20th Century Fox*  
*Genre: John Wayne/Western*  
*Silver Age Classics*  
*CD released: Sept. 1999*  
*Stereo • 47:44*

Elmer Bernstein's first of many scores for John Wayne is a western gem, with rhythmic main title and high-tailing action music. Think in terms of "The Magnificent Eight." **\$19.95**

Vol. 2, No. 5  
**Prince of Foxes**  
**ALFRED NEWMAN**  
*Film released: 1949*  
*Studio: 20th Century Fox*  
*Genre: Historical Adventure*  
*Golden Age Classics*  
*CD released: July 1999*  
*Stereo • 46:39*

"Lost" Tyrone Power historical adventure gets exciting, robust score by Alfred Newman, newly mixed into stereo. Glorious main title, stirring love theme. **\$19.95**

Vol. 2, No. 4  
**Monte Walsh**  
**JOHN BARRY**  
*Film released: 1970*  
*Studio: CBS*  
*Genre: Western*  
*Silver Age Classics*  
*CD released: June 1999*  
*Mono (1 trk. in stereo) 61:51*

Revisionist western gets vintage John Barry score 20 years before *Dances With Wolves*. Song "The Good Times Are Comin'" performed by Mama Cass; many bonus tracks. **\$19.95**

Vol. 2, No. 3  
**Prince Valiant**  
**FRANZ WAXMAN**  
*Film released: 1954*  
*Studio: 20th Century Fox*  
*Genre: Historical Adventure*  
*Golden Age Classics*  
*CD released: May 1999*  
*Stereo • 62:17*

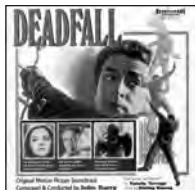
Fox's colorful 1954 adaptation of the famous epic comic strip features stirring adventure score by Franz Waxman in "leitmotiv" style, a la *Star Wars*: hero, villain, princess, mentor. **\$19.95**

Vol. 2, No. 2  
**Patton/The Flight of the Phoenix**  
**JERRY GOLDSMITH/ FRANK DE VOL**  
*Film released: 1970/65*  
*Studio: 20th Century Fox*  
*Genre: WWII/ Adventure*  
*Silver Age Classics*  
*CD released: April 1999*  
*Stereo • 72:24*

*Patton* (35:53) is complete OST to WWII biopic classic. *Phoenix* (40:51) is a rare album release for Frank De Vol, a rousing adventure/survival score. **\$19.95**

Vol. 2, No. 1  
**100 Rifles**  
**JERRY GOLDSMITH**  
*Film released: 1969*  
*Studio: 20th Century Fox*  
*Genre: Western*  
*Silver Age Classics*  
*CD released: Mar. 1999*  
*Stereo/Mono (combo) • 77:08*

Burt Reynolds/Raquel Welch western gets explosive score, heavy on Mexican colors and guttural action. CD features score twice, in stereo and in mono with slight variations. **\$19.95**



**VOLUME 1, No. 4**  
**The Return of Dracula/ I Bury the Living/ The Cabinet of Caligari/ Mark of the Vampire**  
**GERALD FRIED**  
*Films released: 1958/58/62/57*  
*Studio: UA/ 20th Century Fox*  
*Genre: Horror*  
*Silver Age Classics*  
*CD released: Jan. 1999 • Mono Disc One: 61:06 Disc Two: 73:20*

*Star Trek* and *The Man from U.N.C.L.E.* composer gets 2-CD release of creepy, early horror scores, packaged in slimline case; same shipping as one CD. **\$29.95**

Vol. 1, No. 3  
**Fantastic Voyage**  
**LEONARD ROSENMAN**  
*Film released: 1966*  
*Studio: 20th Century Fox*  
*Genre: Sci-fi*  
*Silver Age Classics*  
*CD released: Sept. 1998*  
*Stereo • 47:28*

Sci-fi classic following miniaturized sub crew inside the human body gets imaginative, avant garde score; one of Rosenman's signature works. Symphonic yet thrillingly bizarre. **\$19.95**

Vol. 1, No. 2  
**The Paper Chase/ The Poseidon Adventure**  
**JOHN WILLIAMS**  
*Film released: 1973/72*  
*Studio: 20th Century Fox*  
*Genre: Drama/Disaster*  
*Silver Age Classics*  
*CD released: July 1998*  
*Stereo (Stagecoach)/ Mono (Loner) • 45:25*

*The Paper Chase* is eclectic score for drama about law students. *The Poseidon Adventure* is classic Irwin Allen disaster score. Also includes *Connrack* (1974), main title (6:07). **\$19.95**

Vol. 1, No. 1  
**Stagecoach/The Loner**  
**JERRY GOLDSMITH**  
*Film released: 1966/1965*  
*Studio: Rankin/Bass*  
*Genre: Animatic*  
*Percepto/Retrograde Records*  
*CD released: 1997*  
*Stereo 36:48*

*Stagecoach* is gentle Americana score for remake of classic western. *The Loner* includes theme and two episode scores for short-lived Rod Serling western series. **\$19.95**

FMS-80125-2  
**Mad Monster Party**  
*Maury Laws*  
*Music, Score, Soundtrack, Original Motion Picture Soundtrack, Composed & Conducted by Maury Laws, Story by Jules Bass*  
*FSM-80125-2*

The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller and Ethel Ennis. Features 16-page color booklet with rare and unpublished photographs and concept drawings. **\$16.95**

FMS-80124-2  
**Deadfall**  
*Film released: 1968*  
*Studio: 20th Century-Fox*  
*Genre: Heist caper*  
*Retrograde Records*  
*CD released: 1997*  
*Stereo 40:23*

Barry scored this thriller in his most creative period. Features "Romance for Guitar and Orchestra"; the title song performed by Shirley Bassey, plus two unreleased, alternates and vintage underscore. **\$16.95**

FMS-80123-2  
**The Taking of Pelham 1-2-3**  
*Film released: 1974*  
*Studio: M-G-M*  
*Genre: Thriller*  
*Retrograde Records*  
*CD released: 1996*  
*Stereo & Mono • 30:55*

Hear David Shire's unparalleled '70s 12-tone jazz/funk fandango for the 1974 subway hostage thriller on FMS's first album release. A sensational, pulsating score in a class by itself. **\$16.95**

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### Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring by David Bell

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### The Score: Interviews with Film Composers by Michael Schelle

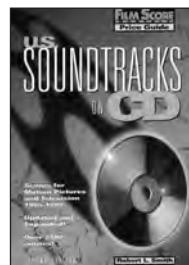
This 1999 book uses a Q and A format to provide readers with a conversational look at contemporary composers, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. Written by a composer, who delves deeply and precisely into each composers' ideas.

*Silman-James Press*, 432 pp., softcover. **\$19.95**

### Music from the Movies 2nd Edition by Tony Thomas

The original film music book (1971) from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. Updated in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Duning, Rosenman, Goldsmith, Mancini, Schifrin, Scott, Shire, Broughton and Polledouris.

*Silman-James Press*, 330 pp., softcover. **\$19.95**



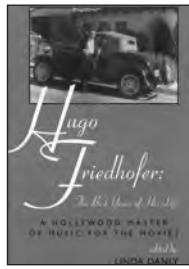
### A Heart at Fire's Center: The Life and Music of Bernard Herrmann by Steven C. Smith

The most influential film composer of all time, who scored *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, Bernard Herrmann (1911-1975) was famous for his musical passion as his bad temper. This hard-to-find 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life. It's a brilliant illumination of Herrmann and probably the best film composer biography ever written.

*University of California Press*, 416 pp., hardcover. **\$39.95**

### Dimitri Tiomkin: A Portrait by Christopher Palmer

This 1984 book is the authoritative study of legendary composer Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher, but when they're gone, they're gone! This treasured tome is divided into three sections: a biography, an overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, and many more). Includes a complete filmography, 41 b&w photos, and 9 color plates. *T.E. Books*, 144 pp., hardcover. **\$24.95**



### Film Music and Everything Else!

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### Memoirs of a Famous Composer— Nobody Ever Heard Of by Earle Hagen

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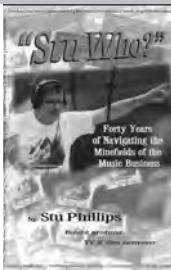
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by Jeff Bond

The first-ever history of *Star Trek* soundtracks, from the original series to the present—by *FSM*'s own senior editor. Featuring interviews with composers Goldsmith, Courage, Fred Steiner, Fried, Ron Jones, McCarthy, Chattaway, producer Robert Justman, music editor Gerry Sackman and others, the book contains a complete list of music written for all four TV series; a guide to score tracking and credits; Trek manuscript excerpts from the composers; and several cue sheets. *Lone Eagle Publishing*. 224 pages, softcover, illustrated. \$17.95



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Stu Phillips's career encompasses groovy cult films (*Beyond the Valley of the Dolls*) and virtually every Glen Larson TV show ever produced (*Battlestar Galactica*, *Knight Rider*). *Stu Who?* is his candid, breezily told memoirs full of exciting stories from the worlds of arranging, music directing, record producing, and film and TV scoring. Published *Cisum Press*, 304 pp., hardcover, illustrated. \$29.95

## BACK ISSUES OF FSM VOLUME ONE, 1993-96

24 pp. unless noted.

Asterisk (\*) indicates photocopies.

\*#30/31, Mar. '93 64 pp. M. Jarre, B. Poledouris, Chattaway, J. Scott, C. Young, Mike Lang; secondary market, Morricone albums, Bernstein Film Music Collection LPs; 1992 in review.

\*#32, Apr. '93 16 pp. Matinee temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.

\*#33, May '93 12 pp. Book reviews, classical/film connection.

\*#34, Jun. '93 16 pp. Goldsmith SPFM award dinner; Orchestrators; *Lost in Space*; recycled Herrmann; C. Young; *Pinocchio*; Bruce Lee movie scores.

\*#35, Jul. '93 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs; Herrmann Christmas operas; Film Composers Dictionary.

\*#36/37, Nov. '93 40 pp. Bob Townson (Varèse); Richard Kraft & Nick Redman Pt. 1; John Beal Pt. 2; reviews of CAM CDs; of collectors interest; classic corner; fantasy film scores of E. Bernstein.

\*#38, Oct. '93 16 pp. John Debney (*seaQuest DSV*); Kraft/Redman Pt. 2.

\*#39, Nov. '93 16 pp. Kraft & Redman Pt. 3; Fox CDs; *Nightmare Before Christmas*; *Bride of Frankenstein*.

\*#40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.

\*#41/42/43, Mar. '94 48 pp. E. Goldenthal; J.N. Howard; Kitaro & R. Miller (*Heaven & Earth*); R. Portman; Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.

\*#44, Apr. '94 J. McNeely; B. Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.

\*#45, May '94 Newman (*Maverick*); G. Revell (*The Crow*); Goldsmith concert; in-depth reviews: *The Magnificent Seven*, *Schindler's List*; Instant Liner Notes, book reviews.

\*#46/47, Jul. '94 P. Doyle, J.N. Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter); Tribute to Mancini; M. Nyman music for films, collectible CDs.

\*#48, Aug. '94 Mancina (*Speed*); Chuck Cirino & Peter Rotter; R. Kraft: aspiring composers advice; classical music; CAM CDs; Cinerama LPs; bestsellers.

\*#49, Sept. '94 H. H. Zimmer (*The Lion King*), S. Walker; L. Rosenthal; Hans Salter in memoriam; classical music in films; Williams concert; Recordman at the

flea market.

#50, Oct. '94 A. Silvestri (*Forrest Gump*); M. Isham; sex & soundtrack sales; Schifrin concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

#51, Nov. '94 H. Shore (Ed Wood), T. Newman (*Shawshank Redemption*), J. P. Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; music of Heimat, *Star Trek*; promos.

#52, Dec. '94 E. Serra; M. Shaiman Pt. 1; Sandy De Crescent (music contractor); Valencia Film Music Conference; SPFM Conference Pt. 1; *StarGate* liner notes; Shostakoholics Anonymous.

#53/54, Feb. '95 M. Shaiman Pt. 2; D. McCarthy (*Star Trek*); Sergio Bassetti; Jean-Claude Petit & Armando Trovajoli in Valencia; Academy Awards Pt. 1; rumored LPs; quadraphonic LPs.

#55/56, Apr. '95 B. Poledouris (*The Jungle Book*); A. Silvestri (*The Quick and the Dead*); J. Lo Duca (*Evil Dead*); Oscar & Music Pt. 2; Recordman's Diary; SPFM Conference Report Pt. 2.

#57, May '95 Goldsmith concert; B. Broughton (*Young Sherlock Holmes*);



Miles Goodman interview; '94 Readers Poll; *Star Trek* overview.

#58, Jun. '95 M. Kamen (*Die Hard*); Royal S. Brown (film music critic); Recordman Loves Annette; History of Soundtrack Collecting Pt. 1.

#59/60, Aug. '95 48 pp. Sex Sells (LP covers); Jarre interview; History of Soundtrack Collecting Pt. 2; Rózsa Remembered; film music concert debate.

#61, Sept. '95 Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz; *Star Trek: The Motion Picture*, classical music for soundtrack fans.

#62, Oct. '95 D. Elfman Pt. 1; J. Ottman (*The Usual Suspects*); R. Townsend

(Varèse Sarabande); 10 Most Influential Scores; Goldsmith documentary.

#63, Nov. '95 James Bond Special Issue! Barry & Bond (history/ overview); Serra on *GoldenEye*; essay; favorites; more. Also: History of Soundtrack Collecting Pt. 3; Davy Crockett LPs.

#64, Dec. '95 Danny Elfman Pt. 2, Steve Bartek (orchestrator), Recordman Meets *Shaft*: The Blaxploitation Soundtracks; Kamen Pt. 3; re-recording *House of Frankenstein*.

#65/66/67 Mar. '96 48 pp. T. Newman; Takemitsu; *Robotech*, *Star Trek*; 10 Influential composers; Glass; Heitor Villa-Lobos; songs in film; best of '95; film score documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

#68, Apr. '96 D. Shire's *The Taking of Pelham One Two Three*; C. Burwell (Fargo); gag obituaries; *Apollo 13* promo/bootleg tips.

#69, May '96 Music in *Plan 9 from Outer Space*; Funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set; Bender's "Into the Dark Pool" column.

#70, Jun. '96 Mancina (*Twister*), final desert island lists, J. Bond on summer movies; *TV's Biggest Hits* review.

#71, Jul. '96 D. Arnold (*Independence Day*); M. Colombier; Recordman Goes to Congress; J. Bond's summer round-up.

#72, Aug. '96 10 Best Scores of '90s; T. Newman's *The Player*; *Escape from L.A.*; conductor John Mauceri; reference books; Akira Ifukube CDs.

#73, Sept. '96 Recordman on War Film Soundtracks Pt. 1; David Schecter: Monstrous Movie Music; Ifukube CDs Pt. 2; Miles Goodman obituary.

#74, Oct. '96 Action Scores in the '90s; Cinemusic '96 report (Barry, Zhou Jiping); Vic Mizzy.

#75, Nov. '96 Barry: Cinemusic Interview; Recordman on War Film Soundtracks Pt. 2; J. Bond's reviews.

#76, Dec. '96 Interviews: R. Edelman, Barry pt. 2, R. Cooder (*Last Man Standing*); A. Dursin's laserdisc column, Lukas's reviews.

## VOLUME TWO, 1997

First color covers! Issues 32-48 pp.

\*Vol. 2, No. 1, Jan./Feb. '97 *Star Wars* issue: Williams interview; behind the Special Edition CDs; commentary, cue editing minutia/trivia.

\*Vol. 2, No. 2, Mar./Apr. '97 A. Clausen

includes footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and appearances by wife Bobbie and daughter Zoë. Discover the man behind the music, in a way you'll never see on TV, or experience in print. Specify NTSC (U.S.) or PAL (European) \$19.95

(*The Simpsons*); promotional CDs; Congress in Valencia; Readers Poll '96; Into the Dark Pool Pt. 2.

\*Vol. 2, No. 3, May '97 Michael Fine: Re-

recording Rózsa's film noir scores;



reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*; Lukas's & J. Bond's reviews.

\*Vol. 2, No. 4, Jun. '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, Brian May obit, *The Fifth Element*.

\*Vol. 2, No. 5, Jul. '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), Clinton (*Austin Powers*), ASCAP & BMI nites; *Crash*, *Lost World*.

Vol. 2, No. 6, Aug. '97 Schifrin (*Money Talks*), J. Powell (*Face/Off*), Shaiman (*George of the Jungle*); remembering Tony Thomas; Summer movies, TV sweeps.

\*Vol. 2, No. 7, Sept. '97 Zimmer vs. *FSM* (interview: *Peacemaker*), M. Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Laserphile; Bender: Film Music as Fine Art, Recordman.

\*Vol. 2, No. 8, Oct. '97 Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. *FSM* Pt. 2, Alloy Orchestra (scoring silent films), Golden Age CD reviews.

Vol. 2, No. 9, Nov./Dec. '97 D. Arnold (*Tomorrow Never Dies*); J. Frizzell (*Alien Resurrection*); Neal Hefti (interview); *U-Turn* & *The Mephisto Waltz*, *Razor* & *Tie* CDs; 1st issue of current format.

## VOLUME THREE, 1998

Expanded format! Issues 48 pp.

\*Vol. 3, No. 1, Jan. '98 Williams Buyer's Guide Pt. 1 (*Star Wars to Amistad*), M. Danna (*The Sweet Hereafter*), *Titanic*'s music supervisor, readers poll, Laserphile, Silvestri lecture, Rykodisc reviews.

\*Vol. 3, No. 2, Feb. '98 Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers to Black Sunday*), D. Amram (*The Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs; poll results, TV CDs.

Vol. 3, No. 3, Mar./Apr. '98 *Titanic*/Horner essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage pics, Oscar noms.

Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), D. Arnold (*Godzilla*); Inside *Close Encounters* restoration; Williams Buyers Guide Pt. 3; Score Internationale, Laserphile, Ed Shearmur; Fox Classics reviews.

\*Vol. 3, No. 5, Jun. '98 Mark Snow (*X-Files*), Classic *Godzilla*; J. Chattaway (*Maniac*, *Star Trek*), Broughton Buyers Guide Pt. 1, Downbeat (D. Reynolds, McCarthy, Anne Dudley), SCL Conference Report.

\*Vol. 3, No. 6, Jul. '98 Trevor Rabin (*Armageddon*), Barry's London Concert; Burkhard Dallwitz (*The Truman Show*); Christopher Gordon (*Moby Dick*); Debbie Wiseman (*Wilde*); '70s soul soundtracks.

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\*Vol. 3, No. 7, Aug. '98 South Park (Adam Berry, Bruce Howell); Ira Newborn (*Baskeball*, *Taxi Driver* retrospective, BMI & ASCAP dinners, Broughton Buyers Guide Pt. 2, Downbeat (Schifrin, Bernstein, Legrand).

\*Vol. 3, No. 8, Sept. '98 Lalo Schifrin (*Rush Hour*, B. Tyler (*Six-String Samurai*); T. Jones; Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

\*Vol. 3, No. 9, Oct./Nov. '98 Erich Wolfgang Korngold: Biographer interview and book reviews; Williams's Tanglewood film scoring seminar; C. Burwell; S. Boswell; Citadel Records, Halloween laserphile.

Vol. 3, No. 10, Dec. '98 *The Prince of Egypt* (Zimmer, Stephen Schwartz); E. Cmiral (*Ronin*); Holiday Review Round-up: 50+ CDs; Downbeat (Elfman, Young, Beltrami, Eidelman, D. Cuomo, Kamen).

## VOLUME FOUR, 1999

\*Vol. 4, No. 1, Jan. '99 NFL Films (Sam Spence), Goldsmith at Carnegie Hall, Elfman (*Psycho*, *Civil Action*, *A Simple Plan*), *Wing Commander* game music, books, Indian funk soundtracks.

\*Vol. 4, No. 2, Feb. '99 Goldsmith Buyer's Guide Pt 1: The '90s; *The Exorcist* (lost Schifrin score); D. Shire (*Rear Window* remake); TVT sci-fi CDs; promo CDs; Glass (*Koyaanisqatsi*).

\*Vol. 4, No. 3, Mar. '99 The Best of 1998:



review.

Vol. 4, No. 4, Apr./May '99 F. Waxman: Scoring *Prince Valiant*; 1998 Readers Poll; Goldsmith Buyer's Guide Pt 3: Late '70s; DIVX soundtrack festival report; Barry bias reviewed; C. Gerhardt obit.

\*Vol. 4, No. 5, Jun. '99 *Star Wars: The Phantom Menace* scoring session & analysis of Trilogy themes; *Halloween H20* postmortem; *Affliction*, *Futurama*, *Free Enterprise*, *Election*, CD reviews: Roy Budd, Morricone, TV, *A Simple Plan*.

Vol. 4, No. 6, Jul. '99 Elmer Bernstein: *Wild Wild West*; Clinton: *Austin Powers 2*; Goldsmith Buyer's Guide Pt 4: Early '70s; USC film scoring program; CD reviews: 1984, *Sword and the Sorcerer*, *The Mummy*, *The Matrix*, more.

Vol. 4, No. 7, Aug. '99 Warner Animation Scoring (Walker on *Batman/ Superman*, Broughton on *Tiny Toons*, more); *Phantom Menace*, Kamen (*The Iron Giant*); Stu Phillips (*Battlestar Galactica*); percussionist Emil Richards; ASCAP awards.

\*Vol. 4, No. 8, Sept./Oct. '99 Tribute to Stanley Kubrick: interview (Jocelyn Pook) analysis (*Eyes Wide Shut*); review (Kubrick compilation); Poledouris (*For Love of the Game*); Goldsmith Buyer's Guide Pt 5: Late '60s; concert advice for Goldsmith.

Vol. 4, No. 9, Nov. '99 U.S. Postal Service Composer Stamps; *Papillon* retrospective; Peter Thomas; *Inspector Gadget*, *The Thomas Crown Affair*, more); BMI awards night.

Vol. 4, No. 10, Dec. '99 SCORES OF SCORES 1999: annual review roundup: animation, Morricone, horror, Golden and

Silver Age Hollywood, concert work CDs and lots more.

## VOLUME FIVE, 2000

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Vol. 5, No. 1, Jan. '00 Rhino's reissue of *Superman: The Movie*, film and cue sheet analysis; '50s *Superman* TV score; H. Shore (*Dogma*); Goldenthal, Barber, Tyler, Debney and Robbins; pocket reviews debut; Laserphile.

\*Vol. 5, No. 2, Feb. '00 20th Anniversary Tribute to Jerry Fielding, conversation with Camille Fielding; Top picks for 1999; Oliver Stone's score-o-matic (*Any Given Sunday*); George Duning obit; Score Internationale; 1999 release stats.

Vol. 5, No. 3, Mar. '00 Build the ultimate



*Phantom Menace* CD at home; Readers picks for 1999; Music director Mark Russell Smith on film vs. concert music; C.H. Levenson's "last" letter, reader survey, and more.

Vol. 5, No. 4, Apr./May '00 Herrmann: 10 Essential Scores of the '50s and CD checklist, *Journey to the Center of the Earth* retrospective; R. Marvin (U-571); J.Z.K. on *Tora! Tora! Tora!*; Film music representation in Hollywood, pt.1.

Vol. 5, No. 5, Jun. '00 TENTH

ANNIVERSARY ISSUE! Kendall remembers; An *FSM* Timeline; The *Film Score* Decade: who and what made it memorable; *Jaws* 25th Anniversary CD review; J. Howard (Dinosaur); Goldsmith Buyer's Guide Pt 6, more.

Vol. 5, No. 6, Jul. '00 Summer Movie Round-up; D. Newman (*Bedazzled*, *The Klumps*); Film score agents, pt.3; Session Notes (debut); They Might Be Giants (*Malcolm in the Middle*); pocket reviews; Score Internationale.

Vol. 5, No. 7, Aug. '00 B. Broughton interview; *Silverado* analyzed; Shaiman gives hell from the heavens; Agent History's fiery conclusion; Laserphile (Autumn DVDs); William Stromberg; Elfman & mom at a scoring session.

Vol. 5, No. 8, Sept./Oct. '00 R. Newman (*Meet the Parents*); *Things to Come* Soundtrack LP; *The Goonies*

Retrospective; *Requiem for a Dream*; Session Notes (*The Simpsons*); *Psycho* honored by NPR; "Cinema of Dreams".

Vol. 5, No. 9, Nov./Dec. '00 Special 64 pp. double issue. 101 Great Film Scores on CD—FSM's big list; Tan Dun & Yo-Yo Ma (*Crouching Tiger, Hidden Dragon*); Shore (*The Cell*); Silvestri (*Cast Away*); *Back to the Future* retrospective.

## VOLUME SIX, 2001

48 pp.each

Vol. 6, No. 1, Jan. '01 The Best of the Worst: 2000 in review; *Our Town* music analysis; *Hollow Man* on DVD; *Total*

*Recall* redux; C. Martinez (*Traffic*); more. Vol. 6, No. 2, Feb. '01 The Musical World of Irwin Allen; Copland on Film (cond. Jonathan Sheffer); G. Clinton (*3000 Miles to Graceland*); Douglass Fiske of Intrada; *How to Marry a Millionaire*, more.

Vol. 6, No. 3, Mar. '01 BIGGER, BETTER SCORES: New RMA agreements; Don Ellis and a life in 13/8 Time; Irwin Allen discography; R. Kent (*Town & Country*); Italian Imports: You can't beat BEAT.

\*Vol. 6, No. 4, Apr./May '01 J. Horner Buyer's Guide Part 1; *The Mummy Returns*; *Swordfish*; A Salute to Hoyt Curtin; Epics on DVD; Session Notes from *Atlantis The Lost Empire*.

Vol. 6, No. 5, June '01 Sergei Prokofiev Tribute; Friedhofer and Fox; *Ghostbusters* retrospective; J. Danna, R. Shore; Bender reports from Chiller, and plenty of reviews.

Vol. 6, No. 6, July '01 Elfman's new *Planet of the Apes*; Zimmer on *Pearl Harbor* and concert CD; Horner Buyer's Guide Part 2; Goldenthal (*Final Fantasy*); Shore (*The Score*); Williams (A.I.); more.

Vol. 6, No. 7, August '01 Quincy Jones Retrospective Part 1; *Moulin Rouge*; John Morgan Reconstructing Golden Age Scores; Schifrin, Jones, Diamond and Debney; Score Internationale; Random Play.

Vol. 6, No. 8, September '01 Angelo Badalamenti (*Mulholland Drive*); The North Carolina School of the Arts (for film composing); Quincy Jones Pt 2; Earle Hagen; Halloween DVDs; more.

Vol. 6, No. 9, Oct./Nov. '01 H. Shore (*Lord*

*Man*); *Attack of the Clones* (cue-by-cue analysis); M. Mothersbaugh (*Welcome to Collingwood*); *Legend* on DVD; Retrograde (ASCAP winners).

\*Vol. 7, No. 5, Jul. '02 MURDER MUSIC: Film Noir; Williams (*Minority Report*); Goldsmith (*The Sum of All Fears*); M. Kamen; P. Schickele (*Silent Running*); Laserphile: Summer Thrills; SCL Conference pix, more.

Vol. 7, No. 6, Aug. '02 JAZZ IN FILM: Past and present work by Miles Davis, E. Bernstein, S. Clarke and T. Blanchard; Chats with K. Badelt (*K-19: The Widowmaker*); G. Clinton (*Goldmember*); Louise Steiner in her own words; Billy Goldenberg (*Duel, Kojak*) more.

Vol. 7, No. 7, Sept. '02 FSM'S TOP 40: We



chart the most in-demand composers in Hollywood; John Frankenheimer tribute; L. Schifrin birthday; *Signs*, *One Hour Photo* (J. Klimek) *The Kid Stays in the Picture* (J. Danna); 25 scary DVDs; more.

Vol. 7, No. 8, Oct. '02 FALL FILM ROUND-UP: E. Bernstein (*Far From Heaven*); E. Goldenthal (*Frida*); D. Elfman (*Red Dragon*); Goldsmith and Williams concerts; S. Bramson (*JAG*); The Michael Hennigan story; 25+ CD reviews; more.

Vol. 7, No. 9, Nov. '02 BOND TURNS 40: D. Arnold (*Die Another Day*, plus reviews and re-release news); W. Ross (*Harry Potter, Tuck Everlasting*); George Feltenstein (Turner Classic Movies' restoration man); 12-CD Wishlist by Stavakis & Bender; Omaha's Orpheum Theater; Holiday DVD reviews; more.

Vol. 7, No. 10, Dec. '02 TOWERING ACHIEVEMENTS: H. Shore (*The Two Towers*); P. Glass (*The Hours*); Ray Ellis (*Filmation cartoons!*); The Alloy Orchestra, *Spy Notes* (secret agent discography); *Adaptation* & *Punch-Drunk Love*; more.



*of the Rings*); R. Stein: Invasion of the Score Man; T. Jones (*From Hell*); Davis Meets Williams (*Jurassic Park III* on DVD); M. Danna (*Chosen, Hearts of Atlantis*); *ST:TMP* gets a DVD refit; Pukas comix debut.

Vol. 6, No. 10, Dec. '01 Annual roundup CD reviews; Alejandro Aménabar (*The Others*); G. Yared; other Hobbit music; C. Young, H. Gregson-Williams, R. Kent, M. Isham.

## VOLUME SEVEN, 2002

Vol. 7, No. 1, Jan. '02 THE BEST AND THE WORST OF 2001; Horner Buyers Guide Pt 3: 1989-86; Zimmer (*Black Hawk Down*); *Logan's Overrun*; expanded liner notes; *Enterprise*; Yann Tiersen.

Vol. 7, No. 2, Feb. '02 HAPPY BIRTHDAY, ELMER BERNSTEIN; Rózsa speaks! (*Lust for Life*); Richard Rodney Bennett; Downbeat (*John Q., Frailty*); Laserphile (baseball & rites of passage DVDs).

Vol. 7, No. 3, Mar./Apr. '02 J. Debney (*The Scorpion King*); *Hook* retrospective (Williams); *Dialect of Desire*; Edda Dell'Orso; Craig Armstrong (*Moulin Rouge*, Oscar winners).

Vol. 7, No. 4, May/Jun. '02 Elfman (*Spider-*

## VOLUME EIGHT, 2003

Vol. 8, No. 1, Jan. '03 JOHN WILLIAMS interviewed (finally!); The Best and the Worst of 2002; *Star Trek* film scores; Laserphile New Year; reviews and more.

Vol. 8, No. 2, Feb. '03 HOW THE AWARDS WERE WON (Film music Oscars past and present); J. Williams and L. Slatin concerts; Interviews with Jan Hammer, Cliff Martinez, Conrad Pope, Shirley Walker; reviews and more.

Index How much stuff have we printed in *FSM*? We're not sure, but here's a handy index of all reviews and articles through the end of 2001, compiled by Dennis Schmidt. Cost: same as one back issue.

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(continued from page 35)

postwar world. The same pair of umbilically attached friends who shared your foxhole overseas were nothing but a couple of spineless schlemiels once they were transported back home and had changed into civilian clothes. It's been suggested that the movie's bittersweet maturity is what kept film fans away from the ticket window in 1955 despite superlative reviews and an entertaining score.

For the memorable sequence where Kelly and his pals endure an insufferable reunion, a very young Andre Previn created a mini-masterpiece by merging Comden and Green's hilarious litany of insults, "I Shouldn't Have Come" with the lilting strains of Strauss' *The Blue Danube*. It should be noted that Previn's collaborator on the arrangement and orchestration of that number was the great Conrad Salinger, a seminal figure in the development of the M-G-M musical and a gentleman who still hasn't received the credit he deserves. Same goes for Roger Edens, Skip Martin and Kay Thompson.

*It's Always Fair Weather* really springs to life with the invigorating "Baby, You Knock Me Out" (with Carole Richards dubbing Cyd Charisse after the latter's spoken intro), Kelly's "I Like Myself" (a sort of self-affirming sequel to his immortal *Singin' in the Rain*) and most especially during Dolores Gray's scintillating "Thanks a Lot, But No Thanks," which features some of the sharpest Comden and Green lyrics ever ("Thanks for losing your mind and thanks for Fort Knox sealed and signed, but I've got a guy who's Clifton Webb and Marlon Brando combined!").

This Turner Classic Movies Music/Rhino Handmade soundtrack is head-and-shoulders above the lackluster edition released by MCA Records in 1986. That uninspired album offered a truncated and incorrectly sequenced version of the score in

"High Quality" sound that was about as sonically enthralling as flat ginger ale. Whereas MCA reduced *It's Always Fair Weather* to 10 poorly edited tracks, Rhino/Turner has come through with a very generous 32 selections, including several outtakes, alternates and rare demos. A clever centerfold featured in the liner notes booklet pays tribute to the film's CinemaScope format and compensates for an unattractive cover.

If you're a die-hard M-G-M musical fanatic, this Internet-exclusive release should be a mandatory purchase. If you're a more casual collector of vintage soundtracks, make sure that you've already acquired *An American in Paris* and *Singin' in the Rain* before moving on to the more rarefied charms of *It's Always Fair Weather*.

—M.G.

### **Murder on the Orient Express** ★★★ 1/2

**RICHARD RODNEY BENNETT**

DRG CD 19039

10 tracks - 39:36

In 1974, two years before Agatha Christie's death, one of her best known novels, *Murder on the Orient Express*, was adapted by Sidney Lumet for the screen. Featuring an all-star cast, with Albert Finney as the great sleuth Hercule Poirot, the film enjoyed good reviews, high ticket sales and several Academy Award nominations, including one in the Best Original Dramatic Score category. (That year's award, by the way, went to Nino Rota and Carmine Coppola for *The Godfather Part II*.)

Despite this honor, British composer Richard Rodney Bennett's score was never released in the U.S. until this year, and now, fortunately, listeners can enjoy this music without having to watch and listen to the affected mannerisms of the film's cast at the same time. Moreover, DRG presents this remastered score with liner notes, written by Bennett, that explain the history of its composition as

well as the composer's aesthetic intentions.

The album opens with "Overture and Kidnapping," a two-part piece that begins as a bouncy waltz and halfway through turns into a funereal, classical arrangement. Throughout the score, in fact, Bennett shifts gears abruptly like this, as he directs his emphasis from the lighter aspects of Christie's mystery to the darker ones. Occasionally, he also blends these contrasting styles together to produce a sound that is simultaneously sweet and sinister, as he does in one of the score's longer pieces, "The Orient Express."

And though the waltz motif tends to dominate this collection, other melodies surface. On tracks like "Entr'acte" and "Finale," for instance, the main title theme—a simple series of ascending notes—materializes, coupled with a somber string-and-winds backdrop. And in "Princess Dragomiroff," one of the few cues collected here, Bennett strikes the title theme's brittle notes for a moment and then introduces a rising and falling pattern of lush strings that evokes Ravel with its emotive simplicity.

Having arranged the album's selections in a manner that

breaks from the order in which they appear in the film, DRG imbues this score with a new momentum, making it resemble an uninterrupted, although disappointingly short, symphony. Superior to both the movie and the novel, this re-released opus reminds us that British composers (an often overlooked group) write fine film music, too.

—S.A.

### **Studs Lonigan** ★★★ 1/2

**JERRY GOLDSMITH**

Varèse Sarabande VCL 1102 1016

14 tracks - 34:40

**S**tuds Lonigan will be of interest to most soundtrack enthusiasts as an early collaboration between Jerry Goldsmith and John Williams. Johnny has several fantastic piano solos. But now on to the merits of the CD as a whole...

This newest Goldsmith CD in the Varèse Sarabande Soundtrack club series opens with a "Main Title" similar to *Chinatown*, with an old Hollywood-style string arrangement accompanying a mournful and bluesy trumpet solo. Overall, however, the score is exciting and upbeat, similar to the Americana style of *The Flim-Flam Man* and *The Traveling Executioner*, as well as to Williams' *The Reivers*, with a fair amount of honky-tonk and ragtime piano, blues harmonica and other distinctly American styles. Still, *Studs* is not as reflective and nostalgic in tone as *The Reivers*; it's a lot grittier.

The standout track is the six-minute "A Game of Pool." Though I haven't seen the film, I can easily imagine a smoke-filled billiard room and the creatures that inhabit it, not to mention the back-and-forth quick rhythm of the game. "No Hate" is also a fine cue, featuring a romantic treatment of the main theme.

Not a throwaway score at all, this is a fine effort from early in Goldsmith's career, though at \$20 a pop, one would hope for a longer disc with perhaps a complimentary, short score.

—D.M.

(continued on next page)

**The Coolangatta Gold (1983)**

★★ 1/2

**BILL CONTI**

1M1 1M1CD1031 • 28 tracks - 78:03

Twenty years ago, Bill Conti scored *The Coolangatta Gold*, a film about an Australian family of runners whose members train for and compete in an Iron Man triathlon. As Phillip Powers explains in the liner notes for this newly reissued album, the movie's producers hired Conti (the man who'd written the music for *Rocky* and *The Karate Kid*) to create a soundtrack that would approximate the "heart-pounding energetic resonance of the extremes to which the athletes

push themselves."

Unfortunately, to achieve this effect Conti decided to graft fast rhythms and sounds from dance music onto conventional orchestral parts. The problem with this strategy is that the composer apparently listened to and tried to emulate the chart music that flourished in the early '80s. And thus a great deal of this score, with its bouncing synthesizers and electric guitar and bass, bears a strong resemblance to "hot" songs whose hipness disappeared long ago—songs, for instance, like Olivia Newton-John's "Let's Get Physical," Irene Cara's "Fame" and so on.



However, whenever the composer directs his attention onto what Powers calls "the emotional relationships between the characters in the film, and the tensions involved," he replaces the dance floor hooks with symphonic arrangements that swell, contract,

soar and fall gracefully. On "Finale," for instance, he presents an exciting, four-part march with brass, violins and percussion. "Family Competition," perhaps the prettiest track on the album, is a waltz that slides along like water over glass. And in "Kerry and Steve—Love Theme," Conti combines a piano melody with hushed strings to create an emotionally complex sound that pays passing homage to Beethoven's *Sonata Pathétique*.

In addition to the original score, 1M1 packs this album with alternate and extended versions of the film's main themes, making 40 minutes of previously unreleased music available; and with its clear, clean sound and informative liner notes, this comprehensive collection should delight Conti's devotees. The rest of us, however, may find that the experience of listening to this album (in its entirety) is, like the Coolangatta Gold race itself, a test of endurance.

—S.A.

**Hot for Herrmann, Cool for College****The Soul of Cinema: An Appreciation of Film Music**

★★★ 1/2

LARRY M. TIMM

346 pages, paperback, Prentice Hall, 2003

Finally, someone has put together a college-level music appreciation textbook. Mr. Timm has an impressive résumé—his experiences in Hollywood and his acknowledgments give a nod to many familiar industry professionals and composers who aided him with this work. Timm's title reflects his wish to explore the real importance of film music, and the first half of his book does exactly that. Foremost, though, this is a college-level textbook that is well-written and manages a fairly easy overview of both musical theory techniques and important scores.

Timm's classroom experience shows from his opening reference to the familiar opening attack sequence in *Jaws*. It's an effective "grabber" and is also familiar to the average student. The first chapter sets out to introduce the topic, and also throws in a few terms. Subsequent chapters include occasional composer biographies, plenty of pictures, and occasional musical examples befitting a proper textbook. Timm also includes helpful review questions for each chapter (excepting the first). The technical definitions are well explained, comprehensive and mostly free of musical jargon.

Throughout the first half of the book, it is made repeatedly clear that Timm loves his subject. As such, this is one of the more engaging college texts on music that you'll find. Timm's ability to slip in definitions or additional material is so subtle that you'll forget you're actually learning something along the way.

The first few chapters made me want to head back into the classroom and begin sharing my own love of film music with students. But then we take a turn into the post-1960s and things get a little more muddled. In the second half of the book, scores appear in rapid succes-



sion with little discussion as to why they are included. Timm begins to lean heavily on Academy Award-recognized scores, and when that is not the case, he shifts focus to science fiction and horror scores. Of course, compositional challenges and innovations appear more often in genre films, but so many areas get overlooked. Perhaps Timm was relying on the possibility that his students were already familiar with these genre scores or films and could better apply their learning here.

Also apparent is Timm's love of Bernard Herrmann's music. Of course, Herrmann has

had an important influence on film music, but practically every one of his scores is discussed. Korngold does not receive the same treatment, nor do Steiner, Waxman or any number of other important voices. And if we are to understand the various musical methods used in film, where is the discussion of, say, Mancini's *Touch of Evil*? That is a glaring omission.

The final few chapters aren't quite up to the standard of the rest of the book. In fact, on reflection they seem like a work-in-progress. The main problem is that movie after movie is cited along with brief paragraphs that fail to distinguish why that film score is important (at times even Timm seems baffled by the "awarded scores") or exactly what sequence within each exemplifies the effective use of music in film. Instead of discussions that explore the power music can have in a particular scene, we get something akin to liner notes for a recording. It may simply be that Timm's intent was to include as many films as possible for the instructor to choose from to illustrate many points, but this choice makes the latter stages of this text feel more like a survey.

An accompanying instructor's guidebook would be a welcome addition to this work. And as most of the films mentioned are available on DVD or CD, a movie-clip listing to assist the instructor would make this an even more valuable teaching resource. Still, as a first edition, this text is a worthy beginning that will likely get better with further updates.

—STEVEN A. KENNEDY

**At the Movies ★★★****ENNIO MORRICONE**RCA/BMG Heritage 07863 65133 2  
18 tracks - 53:02

In *Spaghetti Westerns*, an encyclopedic survey of the cowboy movies produced by Italian filmmakers in the late '60s, Sir Christopher Frayling attributes the genre's unique musical sound to Ennio Morricone, praising him for being the first composer to blend orchestral instruments with electric guitars, winnowing voices, castanets and bullwhips. Professor Frayling, however, dismisses the maestro's subsequent work, concluding that "his non-Western scores are not always so successful—or interesting."

This new anthology album (which collects themes from films as various as the western *A Gun for Ringo*, the thriller *What Have You Done to Solange?* and the love story *Per Amore*) calls this claim into question. Many pieces included here demonstrate that

(continued on page 48)

# Spring Is Sprung

**Musicals, Foreign Films and Imports on DVD**

By Andy Dursin

The recent success of *Chicago*, both commercially and critically, will undoubtedly open the floodgates not only for new screen musicals, but the release of classic ones on DVD. Some studios had already decided to open their vaults in advance of *Chicago*'s success, and this month we have a look at a handful of new releases guaranteed to help you break into song.

Also, because so many high-profile Special Edition releases are just a few months away, now is the perfect time to look at a handful of classic and foreign films just making their debut on DVD, offering some alternative choices aside from the usual mainstream blockbuster titles out there. Happy spring viewing!

## Musical Madness

### **West Side Story**

(MGM Limited Edition, \$40)

The landmark Leonard Bernstein-Stephen Sondheim musical was brought to the screen vividly by Robert Wise and the show's original director, Jerome Robbins, in this classic 1961 film. In many ways, *West Side Story* represented a maturation of the genre on the silver screen, paving the way for more daring and sophisticated works to follow.

Although previously available in a 1998 DVD, MGM has one-upped that single-disc release with a lavish, two-disc box-set, featuring new supplements and a gorgeous, oversized scrapbook.



**ALL HOLDS BARRED:** Richard Beymer and Natalie Wood can't get no satisfaction in *West Side Story*.

Key to the added features is a new hour-long documentary, offering recent interviews with Sondheim, stars Richard Beymer, Russ Tamblyn, Rita Moreno and other cast and crew members in a candid look back at the often-turbulent production. Wise and Robbins used authentic New York locations to give their updating of *Romeo and Juliet* a gritty, contemporary look, but clashes between the two men and weather problems resulted in a two-week shoot being prolonged to several months. The documentary is at its best when discussing the arduous rehearsal process the cast went through, along with the differences in opinion and working methods that separated Wise and Robbins, who ultimately shared directorial credit on the film. Behind-the-scenes footage is interspersed with a few too many film clips, at times, but the program shines when detailing how co-producer Saul Chaplin handled the vocal dubbing of the cast—even those who *could* sing! Footage is included of Natalie Wood and Russ Tamblyn's original vocals, making this a must for fans.

The newly remastered wide-screen transfer is identical to the earlier DVD release, and the

Dolby Digital sound is vibrant, with the disc enabling you to choose whether or not to watch the film with its original intermission music. Trailers, storyboards and stills round out the disc extras, but MGM has also included a deluxe, full-color scrapbook containing new liner notes from screenwriter Ernest Lehman (plus the complete text of his original script), a reproduction of the lobby brochure, trivia, anecdotes and copious stills.

With *Chicago* being one of the most heralded and successful musicals since *West Side Story*, MGM's new Special Edition arrives at a perfect time to compare and contrast the two. Highly recommended!

### **A Chorus Line (MGM, \$15)**

From perhaps the best-ever film adaptation of a Broadway classic we move to one of the most disappointing: Richard Attenborough's failed 1985 filming of *A Chorus Line*—one of the stage's longest-running shows—certainly hammered a few nails into the genre's coffin.

Michael Douglas heads a relatively unknown cast as a Broadway producer trying

to select the chorus in his new show. The lives, loves and fears of each individual then become exposed as Douglas probes their personal backgrounds, resulting in a collection of Marvin Hamlisch-Edward Kleban songs.

Despite *A Chorus Line*'s popularity and widespread acclaim, director Attenborough managed to botch just about everything with this lifeless film. Ralph Burns' plastic, synth-heavy rendition of the original score results in a soundtrack that dates the film badly, while many of the actors seem to be completely miscast (leading lady Alyson Reed has zero chemistry with Douglas). Worst of all, though, is Attenborough's treatment of the show itself—songs were dropped, many were rearranged or abbreviated, with the director treating several of them as if they were throwaways. One need look no further than what the filmmakers did to the show's standout song, "What I Did for Love," to see how misguided the entire enterprise was.

For fans of musicals, though, MGM's DVD may still be a worthwhile view, since it preserves the film's original wide-screen dimensions, appearing for the first time in the U.S. since its theatrical release. The Dolby Surround soundtrack is surprisingly robust, and a featurette spotlighting Hamlisch and his work over the years will prove particularly interesting for aficionados.

### Absolute Beginners (MGM, \$15)

A tale of teenage life in a stylized late-50s London, Julien Temple's uneven but frequently engaging 1986 rock musical has been given a sumptuous new wide-screen transfer on DVD.

Eddie O'Connell plays a strapping young photographer whose girlfriend (Patsy Kensit) decides to leave their dreary existence behind and take up with wealthy James Fox. O'Connell then tries to get her back in this atmospheric, colorful film boasting a plethora of fantasy musical sequences.

Even if most of Temple's work here resembles a music video, *Absolute Beginners* is a lot of fun, and MGM's DVD finally gives viewers the opportunity to screen the film in its original 2.35 aspect ratio. This is one of those movies that absolutely doesn't work at all in pan-and-scan, with the whole look and design of the picture being severely compromised if its framing is cropped. Fortunately, MGM's transfer is excellent and the Dolby Surround sound likewise accomplished, though supplements are limited to

a photo gallery.

David Bowie and Sade join a group of jazz greats in this entertaining adaptation of Colin MacInnes' novel that takes a few unnecessary melodramatic detours but nevertheless makes for a great-looking disc.

### Breakin' 2: Electric Boogaloo Beat Street (MGM, both \$15)

Fans of '80s nostalgia should rejoice in the long-awaited DVD debuts of these two hits from 1984, which are dated beyond belief but no less entertaining because of it.

Those wacky filmmakers at the Cannon Group, Menahem Golan and Yoram Globus, scored one of their biggest hits with the release of *Breakin'* in the spring of 1984. Deftly exploiting the then-current craze of break-dancing, the movie catapulted stars Lucinda Dickey (best-known for her role in another Cannon classic, *Ninja III: The Domination*), Adolfo "Shabba Doo" Quinones and Michael "Boogaloo Shrimp" Chambers into fame and fortune—if only for a few months.

The sequel, *Breakin' 2: Electric Boogaloo*, was released before the year was out, and it smartly reprised all the elements that made its predecessor a hit some six months before. With another group of rad moves that were so fresh back in the day, our trio of heroes strikes out to stop a greedy group of developers (are there any other kind?) from building a shopping plaza on top of an urban community center. Yes, the plot is mind-numbing, but the bouncy, upbeat soundtrack is definitely old school and the movie itself highly entertaining—like opening up your fourth-grade time capsule buried in the school yard.

Another hit from 1984, Orion's *Beat Street* not only examined the street scene from the viewpoint of aspiring break-dancers but also graffiti artists and up-and-coming rappers. Rae Dawn Chong stars as a sophisticated "jazz artist" who falls for an aspiring DJ-cum-rapper (Guy Davis), only to console him when one of his friends is killed. The resulting, well-intentioned film—co-produced by Harry Belafonte—is like a 1984 *After School Special* about urban life, far more pretentious than the innocuous *Breakin'* films, but energetic enough to have attracted fans over the years.

Both films have been given solid treatment on DVD from MGM, though only *Beat Street* includes a 16:9 wide-screen transfer. The trailer, though, on *Breakin' 2* is utterly priceless, with a rapper boasting about how the movie is "another good one" from Cannon. Who would've thought Golan-Globus could be so fresh?

## New Foreign Cinema Arrivals

### Beauty and the Beast (Criterion, \$40)

Jean Cocteau's enchanting 1946 fairy tale is one of those sumptuous visual masterpieces that can be examined over and over on home video, and Criterion's new deluxe DVD presentation surpasses even their original, exemplary laserdisc release.

The North American video premiere of the



**IN THE EYE OF THE BEHOLDER:** There's nothing quite like the original 1946 *Beauty and the Beast*.

movie's 1995 restoration is reason enough to celebrate, and the movie—while still appearing grainy at times—has never looked better on the small screen. *Screening at the Majestic*, a 1995 French documentary, offers interviews with the surviving cast and crew, while a TV interview with cinematographer Henri Alekan is likewise enlightening. Cocteau's original trailer, a featurette on the film's restoration, and a segment on the film's makeup (culled from a French TV program in the '60s) round out the supplementary features, which are complemented on the film by a pair of audio commentary tracks: one from author Sir Christopher Frayling; the other by Arthur Knight, reprised from the laserdisc.

Film score fans may be especially interested in Criterion's DVD due to its inclusion of Philip Glass' original opera, presented on an alternate channel in 5.1 Surround. Glass composed the opera in strict adherence to the film's dialogue and timing—hence, all of the

dialogue is sung in sync with the film. The composer provides notes on his work and how Cocteau's vision inspired him to author it, though I found the marriage of Glass' contemporary style with Cocteau's classic imagery to be a rather uneasy one. Glass' score for the 1931 Tod Browning-Bela Lugosi *Dracula* worked to a degree, largely because the film itself was devoid of music, but with *Beauty and the Beast*, viewers may have a far more difficult time distancing themselves from the actual soundtrack and Georges Auric's original score.

Cocteau's movie is a cornerstone of the fantasy genre, laying the groundwork for countless films that followed (including Ridley Scott's recently revived *Legend*). Its innovative production design, art direction and cinematography make for an all-time classic that the Criterion Collection has lovingly preserved on DVD.

### **Three Colors Trilogy (Buena Vista, \$40)**

**K**rzysztof Kieslowski's *Three Colors Trilogy* has been brought to DVD by Buena Vista in a terrific three-disc box-set that should provide a feast of entertainment for international cinephiles.

Kieslowski's films examine the state of contemporary life, using the three colors of the French flag as the basis for the themes in his screenplays: *Blue* examines liberty from the viewpoint of a woman (Juliette Binoche) who loses her husband and daughter in an accident and seeks to distance herself from anything in her past; *White* (equality) probes the life of a Polish man (Zbigniew Zamachowski) whose beautiful French wife (Julie Delpy) deserts him because of his inadequacies in the bedroom, and his subsequent attempts at getting revenge; and *Red* (fraternity) stars Irene Jacob as a model who befriends judge Jean-Louis Trintignant, and becomes enveloped in his secretive world.

The three movies vary in overall mood, with the often-amusing *White* being the most accessible of the trio for first-time viewers. However, Kieslowski fills each with plenty of subtext that makes them worthy of repeat viewing, once you become accustomed to the leisurely pace the director takes in each picture.

Certainly film scholars will appreciate the excellent supplements that Buena Vista has included here. Students should savor film professor Annette Insdorf's commentary on each film, which elaborates upon the various themes and ideas inherent in Kieslowski's work, making them accessible

for newcomers. Half-hour featurettes, including interviews with the stars, Insdorf and other critics, are included on each disc, along with separate interviews with the three leading ladies, selected student films by the director, short interview-commentaries by others involved in the productions and 1.85 wide-screen transfers with yellow English subtitles on all three pictures.

Though none of the three films is available separately, the three films are definitely best viewed as a part of a trilogy, and Buena Vista has enriched the set with excellent special features that should enhance the themes of the films for the filmmaker's admirers and newcomers alike.

### **Cinema Paradiso (Buena Vista, \$30)**

**G**iuseppe Tornatore's loving tribute to the movies, small towns and growing up became an international sensation in the late '80s, despite a rocky initial premiere showing.

Originally screened at 150 minutes, Tornatore's initial version of *Cinema Paradiso* was reportedly rejected by audiences in Europe. After being re-cut and shortened to 122 minutes, though, the movie became an award-winning box-office hit, especially in North America, where it copped the 1989 Best Foreign Film Oscar.

Tornatore's original version—some 174 minutes long—was then screened throughout Europe for years, though only now have the Weinstein Brothers and Miramax Films imported the longer, three-hour cut for North American viewers.

The result is this long-awaited DVD release, offering both the PG-rated theatrical cut and the new, R-rated 174-minute Director's Version, which includes a lot more sex and melodrama than the version most audiences are familiar with. Predictably, relationships between characters—especially the protagonist's meeting with his former love—are elaborated upon and clarified, but somehow the longer version misses the simplicity and tenderness that the shorter cut contained.

At least both versions of the film have been included on DVD, though the presentation of the new version is clearly superior. The 5.1 Dolby Digital sound is a massive improvement over the original's 2.0 soundtrack (which sounds as if it's in muffled mono by comparison), doing far more justice to Ennio Morricone's beloved score. Otherwise, viewers can express their preference for either version with the DVD.

## **Recent and Recommended**

### **Star Trek: Deep Space Nine: Season 1 Box-Set (Paramount, approx. \$89)**

**I**t wasn't set on a starship, so the characters stayed in the same venue over the course of the show's run. The lead character was a stoic yet heroic individual far removed from the likes of Captain Kirk. The drama was rarely self-contained, offering a story that evolved over the span of the program's seven seasons.

For all of those reasons, *Star Trek: Deep Space Nine* has always been the oddball in the *Trek* franchise, a series that never quite appealed to the masses the way its peers did. Yet, at the same time, the very elements that some criticized it for are what make it such an attractive purchase on DVD, where you're free to watch the show evolve at your leisure.

In going through Paramount's *Season 1* box-set, I could understand why some fans were agog over *DS9*. The characters, from Avery Brooks' Captain Sisko to Nana Visitor's Kira and particularly Rene Auberjonois' Odo, behave in a consistent manner that makes them some of the most "believable" of all *Trek* protagonists. Watching their interaction as *DS9* progressed through a somewhat rocky but generally entertaining first season is the highlight of the six-disc box-set, which features every first-season episode in full-screen format with 5.1 Dolby Digital sound.

Among the special features is an overview of the show's origins, including interviews with Rick Berman and Michael Piller, plus a profile of the Kira character. Additional featurettes look at the makeup designs Michael Westmore created for the show's aliens, an overview of Quark's bar, props and production design.

Paramount plans on releasing all seven seasons of *DS9* on DVD this year, which should satisfy both die-hard fans and viewers new to the program's own universe.

### **Assault on Precinct 13 (Image, \$20)**

**J**ohn Carpenter's intense, electrifying 1976 action-thriller is still one of the director's most accomplished works.

Austin Stoker plays a cop who has to defend an L.A. police station against an assault by a gang named Street Thunder—one that attacks the helpless, barricaded cops (and convicts, including Darwin Joston) in a manner that recalls *Night of the Living Dead* nearly as much as it does Howard Hawks classics like *Rio Bravo*.

This early Carpenter work may have been modestly budgeted, but the director was able to make good use of the wide Panavision frame and create a memorable, sturdy thriller that's still compulsively watchable. The economical storytelling and performances, along with a basic but effective Carpenter score, combine to make a movie that remains one of the auteur's finest.

Image's new DVD supplants their earlier release with a remastered 16:9 wide-screen transfer, along with a reprisal of the special features from the laserdisc release, including isolated score, commentary by Carpenter (that's admittedly a bit on the dry side), radio spots, the trailer and a new stills gallery. A recent interview with Carpenter and Stoker is also included, rounding out a superb package for one of my favorite films of the '70s. Check it out.

### Red Dragon (Universal, \$35)

Danny Elfman's score is isolated in the two-disc Director's Edition of *Red Dragon*, Brett Ratner's conventional and surprisingly bland entry into the Hannibal Lecter series. I didn't find Elfman's score to be one of his best works—at times, it sounds like underscore for a Universal monster movie from the '50s—but completists should be satisfied with the isolated score track, which also includes sporadic comments from the composer whenever the music isn't running (which, alas, isn't very often).

The set includes a better-than-average doc-

umentary featuring footage of Ratner at work throughout the production process, makeup tests, audio commentary from the filmmakers, deleted and extended scenes, a promotional featurette and Ratner's student film.

Consumers should note the single-disc DVD release (\$27) contains all the extras appropriate to the Director's Edition disc one, including Elfman's isolated score track.

## Classic Quick Takes

### The Howards of Virginia (Columbia TriStar, \$25):

Cary Grant plays a surveyor who marries Martha Scott, an aristocratic young woman whose political beliefs clash with her husband's once he joins the colonial fight against the British. This Revolutionary War drama is not one of the most critically lauded films of all time, but as a historical period piece, *The Howards of Virginia* is a worthwhile slice of Hollywood's Golden Age, with equal doses of soap opera thrown into the mix. The black-and-white transfer is in decent shape, and the mono soundtrack is fine, sporting a serviceable score by Richard Hageman.

### The Day the Earth Stood Still (Fox, \$20)

This Special Edition DVD offers nearly all the supplements from the more expensive mid-'90s laserdisc release, including a 70-minute documentary and commentary with Robert Wise and Nicholas Meyer. The picture

quality is sensational, but the Dolby Digital stereo soundtrack is a bit of a mess—stick with the mono and you've got one of the year's better genre discs (overseas correspondents tell the Laserphile that these features are exclusive to the U.S. release).

### Journey to the Center of the Earth (Fox, \$15)

This big, splashy, colorful '50s matinee adventure is bloated by today's standards, but there's still much to admire in the Pat Boone-James Mason epic—namely, Bernard Herrmann's outstanding score. As with *The Day the Earth Stood Still*, the Dolby Digital stereo track has its issues, but the restored wide-screen transfer is exemplary. It's a bargain at the price, despite the lack of supplementary features.

### How Green Was My Valley (Fox, \$20)

John Ford's classic tale of life in a Welsh mining village has been reissued on DVD with solid new features: The audio commentary by Anna Lee Nathan and historian Joseph McBride is filled with revealing anecdotes, while an AMC *Backstory* episode profiles the film's historical legacy. Transfer and sound are identical to the earlier DVD release, making the supplements the primary reason for upgrading to the new disc.

FSM

Andy Dursin can be reached at dursina@att.net. Read "The Aisle Seat" at [filmscoremonthly.com/aisleseat](http://filmscoremonthly.com/aisleseat) for extensive DVD reviews and movie analysis!

## Score

(continued from page 44)  
the composer's singular (and emotive) sound—the result of simple, often kitschy melodies set against baroque harmonies—has surfaced regularly throughout his long career, regardless of genre.

Unfortunately, over half of the tracks on *At the Movies* have appeared elsewhere with frustrating consistency. A large portion of space, for instance, is given to music pulled from the Sergio Leone horse operas (*A Fistful of Dollars*, *For a Few Dollars More* and *Once Upon a Time in the West*). This is a tactic RCA also used in its 1990 collection, *Legendary Italian Westerns*.

Nevertheless, it's arguable that the CD's lesser-known pieces compensate for their scarcity with quality. *The Adventurer*, a string-driven adagio used in a Terence Young nautical adventure, for example, gently rises and falls like the waves it describes. "The Encounter," from *The Master and Margarita*, bal-

ances a cascading violin arrangement against a twangy banjo, to create a grotesque and somber context for Edda Dell'Orso's soaring voice. And "Secret of the Sahara," from a 1987 film of the same name, blends synths and strings to approximate the quiet, stretching

patterns of the African desert.

Any one of these compositions should prove that Morricone did not peak creatively more than 30 years ago. This idea (entertained by many, perhaps) is like the Wild West itself—just a dusty old myth. —S.A.

FSM

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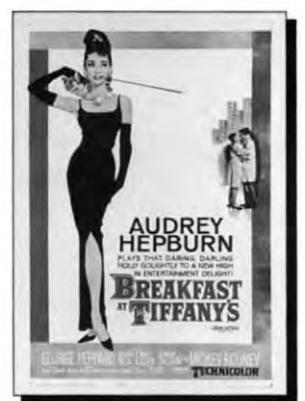
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# Green Fire & Bhowani Junction

by Miklós Rózsa

MIKLÓS RÓZSA SCORED TWO FILMS FOR M-G-M in the mid-1950s set in exotic locations: modern-day Colombia for *Green Fire* (1954) and post-WWII India for *Bhowani Junction* (1956). Each movie required foreign sounds, yet the resultant scores are as different as night and day: grandiose symphonic scoring for *Green Fire*, and atmospheric, indigenous tracks for *Bhowani Junction*.

**GREEN FIRE** IS AN ACTION-ADVENTURE romance starring Stewart Granger as an emerald prospector and Grace Kelly as the owner of a Colombian coffee plantation. Granger finds an abandoned emerald mine and is determined to unearth its treasure, but his efforts put all involved in peril. Rózsa's stirring symphonic score features a rarity for him: a title song (with lyrics by Jack Brooks) created from the gorgeous main theme, which is otherwise used in everything from love scenes to the high-adventure thrills. FSM's premiere release features the complete underscore in stereo—long sought by Rózsaphiles—with bonus tracks of source cues and instrumental alternates of the main and end titles.

**BHOWANI JUNCTION**, DIRECTED BY George Cukor, stars Ava Gardner as a half-caste torn between three loves amidst the English withdrawal from India. The film was shot on location in Pakistan and is a tactile portrait of a country reaching its boiling point. In keeping with the naturalistic presentation, the music is as much of a "non-score" as Rózsa ever composed: almost entirely source music, written in a faux-Indian style. His exotic backings are melodic and atmospheric, but sound unlike any of his traditionally dramatic scores. The cues are presented largely in stereo, with a bonus track culled from monaural masters.

FSM'S CD OF *GREEN FIRE/BHOWANI Junction* features the two sides of '50s Rózsa "exotica," from dramatic, symphonic strains of *Green Fire* to the offbeat stylings of *Bhowani Junction*. Liner notes are by Lukas Kendall.

\$19.95 plus shipping



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## Green Fire

1. Prelude/Lost Mine	3:15	13. Courage/ Detonator/Fight	4:05
2. Leopard	2:18	14. Finale	1:32
3. Mining	1:32	Total Time:	36:06
4. Tropical Night (revised)	2:57		
5. Tropical Night (original version)	2:57		
6. Confessions	1:26	<b>BONUS TRACKS</b>	
7. Romanza	2:11	15. Prelude/Lost Mine (instrumental)	3:14
8. Showdown/Green Fire/ Nocturnal Visit/Speech		16. Cartagena	2:15
Without Words	4:05	17. Allegria	2:12
9. Boulder/Death	2:19	18. Maringa (instrumental)	2:16
10. Grave/Alone	1:11	19. Tejo	1:10
11. Bonus/Sluicing/Mujer Traidosa	3:31	20. Maringa (vocal)	1:10
12. El Moro	2:21	21. Green Fire (guitar version)	0:50
		22. Finale (instrumental)	1:31
		Total Time:	14:58

## Bhowani Junction

23. Bhowani Station No. 1	2:12
24. Bhowani Station No. 2	0:45
25. Street Music No. 1	0:43
26. Sarina	3:08
27. Street Music No. 2	0:25
28. Jikiwaki Miki	0:39
29. Alakallala	3:19
30. Indian Rooftops	4:40
31. Bhowani Station No. 3	0:47
32. Bonus Suite	10:53
Total Time:	27:52
Total Disc Time:	78:57

Album Produced by Lukas Kendall